

# MUSICAL AMERICA

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## DIPPET RESIGNS AS MANAGER OF CHICAGO OPERA

Campanini to Succeed Impresario Who Will Devote Himself to Other Operatic Matters of National Importance—New York Interests in the Chicago-Philadelphia Company to Be Withdrawn—Rumors of Friction Between Dippel and Campanini

Andreas Dippel, general manager of the Chicago-Philadelphia Grand Opera Company, has resigned and it is announced that Cleofonte Campanini, the musical director, will be his successor. There have been numerous statements that Mr. Dippel's action was the result of long-seated friction between himself and Campanini, but the two men have taken occasion to deny this. "We are friends," say both. However, the friction rumors persist.

Mr. Dippel submitted his resignation orally to take effect immediately at the annual meeting of the directors of the company, held in Chicago, April 25. It was accepted forthwith.

Following the resignation was a well-defined rumor that Mr. Dippel might go to Philadelphia to manage a separate company there, but Otto H. Kahn, chairman of the board of directors of the Metropolitan, said that there was no reason to believe this. "The Chicago company will give opera in Philadelphia just as it did last year," he said.

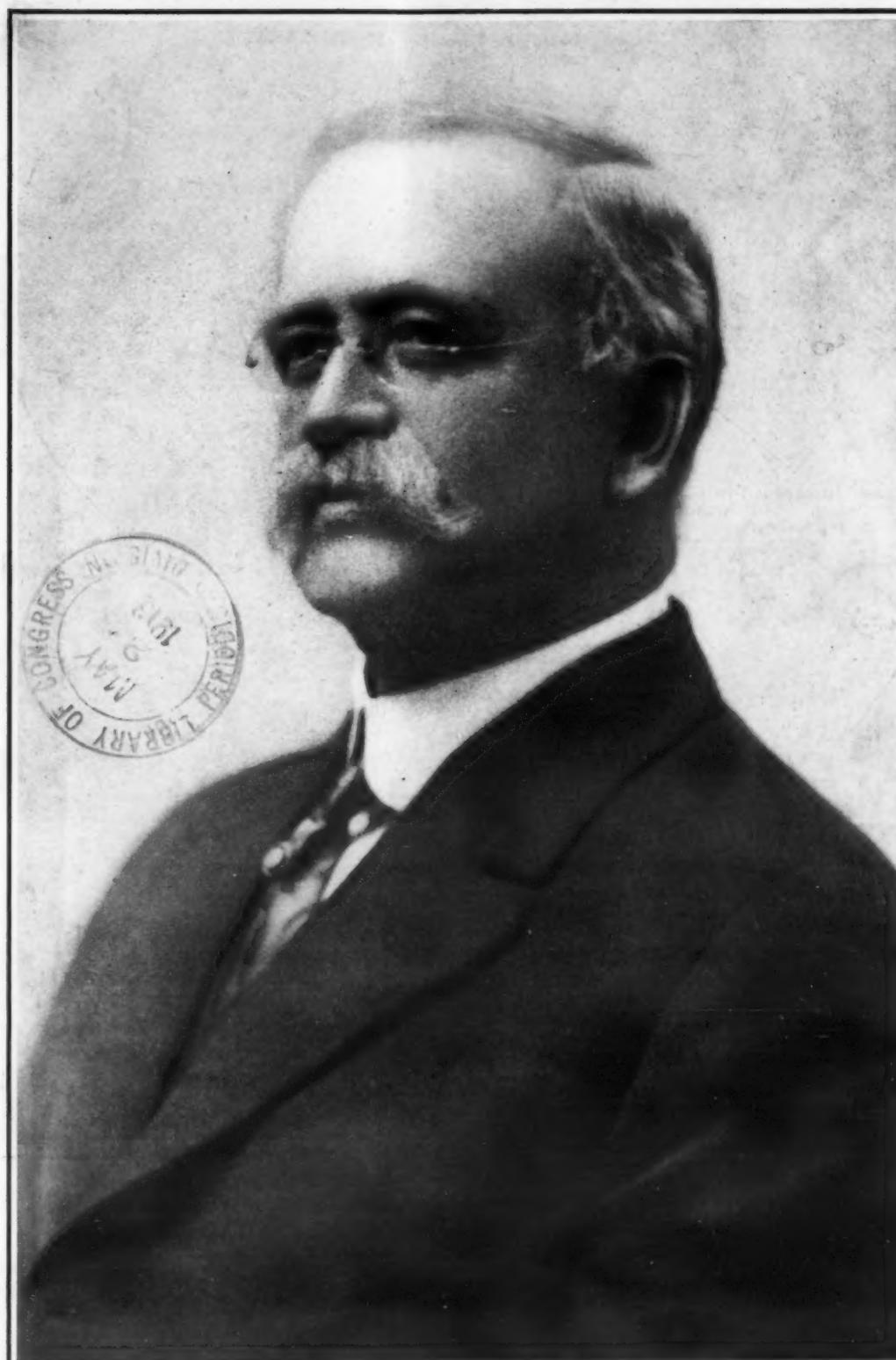
Coincident with Mr. Dippel's resignation was that of Capt. Philip M. Lydig, chairman of the executive committee of the Chicago company. Captain Lydig and the other New Yorkers having stock in the Chicago company sold their holdings to Chicago men. Captain Lydig, Otto H. Kahn and Clarence H. Mackay, with Mr. Dippel, were largely instrumental in organizing the Chicago company, but the idea now is to have it a strictly Chicago organization. Other New Yorkers who were financially interested in the Chicago company were Harry Payne Whitney, Paul D. Cravath and Alvin Kreh.

Mr. Kahn has denied a report that Mr. Dippel has been invited to become manager of the Century Theater company of New York, which, under auspices of the City Club and with the co-operation of the Metropolitan, begins a season of grand opera next October.

### MR. DIPPET'S EXPLANATION

"I resigned of my own free will, for no other reason than that I have larger plans for the future," Mr. Dippel said, according to word from Cincinnati, where the company has been playing an engagement. "There is a vast undeveloped field for opera and music generally in the United States, and in two or three weeks I will be able to announce to the public the plans that I have. The reports that the rehearsals of the Chicago Opera Company were too expensive, that some of the singers were paid too much and that I had quarrels with Campanini and Carolina White have nothing to do with the case. I brought Campanini over to America myself and we are friends." Mr. Campanini spoke to the same friendly effect of Mr. Dippel.

Those who claim to know the inside of the story of alleged differences between Mr. Dippel and Mr. Campanini say that they have included the refusal of Carolina White to sing this season in "The Jewels of the Madonna" unless Mary Garden were put out; disaffection among some of the other stars; a strike of the chorus, and the arrangement of productions by Mr. Campanini without consulting Mr. Dippel. A possible withdrawal of the guarantee usually made by Edward T. Stotesbury of Philadelphia against any deficit may also



JAMES BEGGS

President of the Musical Mutual Protective Union. (See Page 4)

have had its effect. It is said that Mr. Stotesbury considered some of the publicity attached to the opera as unpleasant. He did not like the newspaper stories about his gifts to the opera. Another report has it that Mr. Dippel and Mr. Stotesbury have made an engagement to meet at Philadelphia, May 2, to confer in regard to a new Philadelphia organization of national scope to divide time between Philadelphia and the cities on the Coast. It is pointed out that the contracts of many of the leading singers of the Chicago-Philadelphia company were made with Mr. Dippel personally and that he would be likely to take them with him in a new undertaking.

On the other hand, word comes from Chicago that all the principal artists of the company have been re-engaged for next year and that the season will be the same length as that just ended. Charles G. Dawes, vice-president, is to make an effort to have Mr. Campanini's contract with Covent Garden this Summer released, so that the new director will be able to start at once upon his work of reorganization. Mr. Dawes is also arranging the final separation of New York's financial and other interests in the company.

### TO VISIT NEW YORK AGAIN

Harold F. McCormick, president of the Chicago corporation, refuses to comment on the situation. He said a statement covering the recent affairs of the opera company and its plans for the future would be issued in

a few days. The company would visit New York and Philadelphia for short seasons each year, however, according to the reports.

This formal statement was issued by the directors:

"In accepting Mr. Dippel's resignation the executive committee of the Chicago Grand Opera Company desires to express its appreciation of the great service he has rendered in the successful establishment of grand opera in Chicago and in the West.

"In entering a new field in Chicago he was in the first year confronted with difficulties and embarrassments which imposed the most severe test upon his ability, but from a large loss incident to the first season's operations, the company was placed upon a successful basis the second year and a still more satisfactory basis for the third year.

"During all this time the high artistic standard of the organization has been maintained. With full appreciation of what he has done for this city and for grand opera in America the executive committee of the Chicago Grand Opera Company desires to thank him for his services and to wish him a continuance of his past success in the new field of effort into which he will enter."

Hereafter there will be no general musical director of the Chicago company. Campanini's place will not be filled, but there will be three subordinate musical directors, under General Manager Campanini.

## SIX NEW WORKS FOR NEXT SEASON AT METROPOLITAN

One of Richard Strauss's Operas on List Announced by Manager Gatti-Casazza—"Eugen Onegin" and Charpentier's "Julien" Probabilities—Geraldine Farrar Likely to Sing "Carmen"—Most of the Singers Re-engaged

Before General Manager Gatti-Casazza sailed for Europe on Tuesday last on the *Kaiser Wilhelm II* he issued a general announcement of plans for next season, including that of the production of "one of Richard Strauss's operas," probably "Der Rosenkavalier," as previously noted in MUSICAL AMERICA. It is not likely that a production of "Ariadne auf Naxos" will be made, the fact that it would necessitate a performance of Molière's comedy, "Le Bourgeois Gentilhomme," militating against it.

Another new production, not previously announced, will probably be Tschaikowsky's "Eugen Onegin," which has been heard in New York only in concert form. The success of the other Russian opera, "Boris Godounow," presented this season, is probably the reason for the giving of the Tschaikowsky opera. Charpentier's "Julien," which has not yet been produced anywhere, is also on the Metropolitan's list, as are Wolf-Ferrari's "Jewels of the Madonna," given here by the Chicago-Philadelphia Company; Giordano's "Madame Sans-Gêne," which will be heard at the Metropolitan for the first time anywhere, and Victor Herbert's one-act opera, "Madeleine," to be sung in English.

Geraldine Farrar will sing the title rôle of the Giordano opera and it is also likely that she will be heard in "Carmen," which will be restored to the répertoire after many seasons. Olive Fremstad, Margarete Matzenauer and Emmy Destinn also have the rôle of *Carmen* in their répertoires.

Still another novelty contemplated is "L'Amore dei tre Re," a new opera by Italo Montemezzi, libretto by Sem Benelli, which has been given with success during the recent season at the Scala of Milan. Probable revivals, in addition to those mentioned above include Verdi's "Un Ballo in Maschera" and "Falstaff"; Mozart's "Nozze di Figaro" and Flotow's "Martha."

Almost all the principals of the Metropolitan Company will return next season. Exceptions will be Leo Slezak, Umberto Macnez, William Hinshaw and Conductor Giuseppe Sturani. Riccardo Martin will return for March and April, as announced elsewhere in this issue of MUSICAL AMERICA.

### ATTENDANCE GREATER THAN EVER BEFORE

Mr. Gatti-Casazza's statement follows: "The general manager of the Metropolitan Opera Company takes this occasion to express his gratification at the brilliant results of the season just closed and his appreciation of the great interest manifested in the opera by the public of New York, whose attendance at the performances has been greater than ever before in the history of the institution. He desires most sincerely to thank Otto H. Kahn, chairman, and all his associates on the board of directors for the unvarying confidence with which they have been pleased to honor him as well as for their moral support and the generous resources which they have placed at the disposition of the management in the interest of the public and of art. He desires further to add a word of praise for all the members of the Metropolitan Opera Company, without distinction, for their earnest and intelligent services in behalf of the institution, and to acknowledge his

[Continued on page 37]

## ALL RECORDS BROKEN IN WEEK'S ENGAGEMENT OF METROPOLITAN IN ATLANTA

**Box Office Receipts for Seven Performances Total \$91,000, with Paid Attendance of 36,428—“Tosca” with Caruso, Draws the Biggest Single Audience**

ATLANTA, GA., April 27.—During the week's engagement here of the Metropolitan Opera Company, which closed last night, Atlanta set world's record for attendance for any single performance of grand opera and also for the aggregate box office receipts for seven successive operas. Aime Gerber, of the treasury department of the Metropolitan Grand Opera Company, is authority for this statement.

The paid attendance for the seven performances during the week totaled 36,428. The paid attendance on the closing night, when "Tosca" was presented, was 6,430, the biggest audience that has yet heard grand opera anywhere. The total box receipts for the week were \$91,000. Last year they aggregated \$81,000; in 1911 they totaled \$53,000, and \$71,000 in 1910. There were 34,000 paid admissions in 1912, with 23,500 in 1911, and 27,000 in 1910, making the record for Atlanta this season 2,000 more than ever before.

The attendance of 6,430 on the closing night is approached only by the audience at "Aida" in 1910, when 5,800 attended the performance.

The paid attendance at the opening performance of the week, when "Manon Lescaut" was presented, was 4,806, at "La Traviata," 3,848; at "Cyrano," 4,484; at "La Gioconda," 6,171; "Tales of Hoffmann," 5,092; "Lucia di Lammermoor," 5,507. The average daily attendance was 5,204. The profits to the Atlanta Music Festival Association for the week were \$18,000.

The opera stars left early this morning, some preparing to sail soon for a Summer abroad and some for concert tours in the South. Already preparations have been started for the 1914 season when C. B. Bidwell, treasurer of the Atlanta Music Festival Association, declares, "We shall get 50,000 people and \$100,000."

Col. W. L. Peel, president of the Atlanta Music Festival Association, said after the closing opera last night: "Please say something through MUSICAL AMERICA about the increasing enthusiasm of the South for opera. The fact that people flocked to hear the Metropolitan artists from Tennessee, from Alabama, the Carolinas, and, in fact, from every southeastern State and quite a number of the middle Western and eastern States, assures us that grand opera is a fixture for Atlanta."

John W. Phillips, vice-president of the New Orleans Opera Association, said: "I congratulate Atlanta and can assure you that New Orleans will always give its heartiest support to the Metropolitan stars on their annual trip here."

### "Cyrano" Only Disappointment

Each of the seven operas presented during the week, with the exception of "Cyrano," was a splendid success in every particular. Figures show that "Tosca," "La Gioconda," "Lucia di Lammermoor" and "La Gioconda" were the most popular. During the week there were ovations for each of the artists. Lucrezia Bori and Frieda Hempel were the only new stars to Atlanta, and both were given wonderful ovations. Then there were the favorites here through previous performances—Caruso, Gilly, Amato, Scotti, Destinn, Homer and Martin. All won the greatest applause.

In every detail the trip of the Metropolitan stars to Atlanta was a success. People came to the operas on time, and sat until the curtain fell on the last scene. At the close of the last opera the big audience arose and cheered and waved arms. Caruso and Scotti and even Mme. Destinn joined in the cheers. It was Atlanta's farewell—until next year.

But Atlanta did not relish the saying of the farewells. Nor did the artists of the operas. There was almost a sob in the shouts of those who called again and again last night for one more glimpse of the vanishing stars.

### "Manon Lescaut" Opening Attraction

The beginning of the week of opera with Puccini's "Manon Lescaut" Monday evening was no less than the most brilliant "opening" in the experience of the Metropolitan Opera Company. Lucrezia Bori, Enrico Caruso and Antonio Scotti sang the leading parts. It was Miss Bori's first appearance in Atlanta and it was an evening of triumph for her. There was also a



Reading Upwards: Pini-Corsi, C. Salzedo, Jules Speck, Paul Althouse, Dinh Gilly, Richard Hageman

Col. W. L. Peel, President Atlanta Music Festival Association, Greeting Pasquale Amato on the Latter's Arrival

wonderful ovation for Caruso and Scotti. The receipts for this performance aggregated more than \$12,000, which, however, is by no means a record.

A new star of unsurpassed brilliance had risen in the musical horizon of the South in Miss Bori. But in Frieda Hempel a twin star of equal brilliance came to the front Tuesday afternoon. Miss Hempel and Pasquale Amato were both in splendid voice

when "La Traviata" was presented. The audience, even larger than that of the evening before, recognized their success thoroughly.

Damrosch's "Cyrano," the third offering of the week, failed to please. Frances Alda, Putnam Griswold, William Hinshaw and Basil Ruysdael had all come journeys of about 3,000 miles just for this opera, as had Alfred Hertz, the conductor. All were

### Frances Alda Has Hard Luck in Her Traveling

ATLANTA, GA., April 27.—Mme. Frances Alda, who, like Hinshaw, Griswold and Conductor Hertz, came to Atlanta solely to complete the original cast that presented "Cyrano," is having experiences in her Southern concert tour that might be enough to blight the ambitions of many young musical aspirants.

Mme. Alda left New York on the Sunday before she came to Atlanta to hurry to an engagement in St. Louis. Her train was blocked by a wreck and she reached St. Louis Monday just in time for her engagement. The train she was forced to take for Atlanta the following Tuesday morning left at 7 o'clock, and was of the type that stops at every station. Not until 11 o'clock that morning did Mme. Alda succeed in getting into a Pullman coach.

She was up at 6 o'clock Wednesday morning in Atlanta and appeared that evening in "Cyrano." She was up at 5 o'clock the next morning and went to the railway station only to find that her train from Atlanta to Columbus, Miss., was five hours late. From Columbus she rushed to Pittsburgh, and was to leave there on a train that was due in New York at 9 o'clock Tuesday morning. She was due to sail at 10 o'clock.

Mme. Alda kept her good humor, however, and there was not one tinge of grouch to make her less loved by her many Atlanta admirers.

### At the Baseball Game

The stars Wednesday afternoon went in a body to the baseball game and were the center of attraction. All took a great interest in the game and Caruso, with the others, "rooted" madly for the Atlanta team.

Caruso spent a great deal of his spare moments in Atlanta sketching everything that would strike his fancy. He cartooned the Mayor, the Governor, the President of the Atlanta Music Festival Association and, more than anything else, the negroes.

The great tenor made his first public speech in English at a reception given the stars at the Capital City Club Monday night. It was a good one, too.

### Caruso Declines \$5,000

While in Atlanta Caruso received the usual number of offers from vaudeville people and various musical associations. One offer that he rejected was that of John W. Phillips, vice-president of the New Orleans Opera Association, who offered the tenor \$5,000 to sing one night in New Orleans.

On Friday, however, Caruso achieved the pinnacle of his art when he appeared in the rôle of a cook and, unassisted, prepared

"Good-byes" the Only Sad Part of a Joyous Week—Bori and Hempel Make First Appearances in Atlanta and Receive Ovations—Other Artists Welcomed as Old Friends

in good voice, and it was by no means the fault of any of the artists that "Cyrano" failed. The Atlanta audience didn't like opera in English. The cast in Wednesday's production was the same that gave "Cyrano" its first rendition in New York recently. Amato, as *Cyrano*, was that brave gentleman to the life; Frances Alda was a beautiful *Roxane*, and Martin was splendid in the rôle of *Christian*. But Atlanta could not understand the English libretto.

### "Gioconda" and "Hoffmann" Much Liked

The size of the audience that greeted the production of Ponchielli's "La Gioconda" Thursday afternoon was even greater than any attending the preceding operas. With Caruso, Destinn, Gilly, Homer and De Segurola singing the leading rôles the production was assured success in every particular. Each of the four artists had become popular with Atlanta audiences through former appearances, and, with Arturo Toscanini wielding the baton, the audience went into raptures. The house was sold out for this opera. Local interest was added to the opera because Dr. Percy J. Starnes, municipal organist, assisted the orchestra on Atlanta's great organ, which is the second largest in America.

The general impression following the presentation of "The Tales of Hoffmann" Friday evening was that the Metropolitan company has succeeded in giving the brightest and most fantastic production it has ever performed here. Richard Hageman was given much applause as the conductor. Other pleasant memories were the admirable singing of Bori, Gilly, Rothier, Carl Jörn and Hempel, to whom not enough praise can be given. Gilly was called before the curtain again and again and the reception to him was equaled by the applause for Miss Bori in the last act. Applause for her lasted fully seven minutes.

### The Concluding Performances

Donizetti's "Lucia di Lammermoor" Saturday afternoon was one of the most brilliant performances of the series. Frieda Hempel once more triumphed, and Amato, Macnez, Mattfeld and Ruysdael were greeted with thunderous applause.

Puccini's "Tosca" was the final triumph. Caruso sang in it—and Mme. Emmy Destinn, and Scotti, and others of lesser fame. Caruso surpassed himself and "Tosca" was all that could be desired for a brilliant climax of the week of opera.

Many of the stars and other members of the company left Atlanta on two special trains at 3 o'clock Sunday morning.

Homer, Amato, and Paul Althouse, with the Metropolitan orchestra, went from Atlanta to Savannah, Ga., where they will give a concert. Amato, Althouse and the orchestra will go from Savannah to Spartanburg, S. C., for the annual Spring festival there. Mme. Homer will go to Lynchburg, Va.

LINTON K. STARR.

dinner for twenty of his fellow artists. He prepared sauce à la Caruso, then sat at the head of the table and ladled it out to his friends. Segurola and Scotti say it was the pinnacle of Caruso's success—greater even than his "sob song."

Caruso also had the distinction of making a hero of himself by putting out a fire in Emmy Destinn's dressing room.

Albert Reiss while in Atlanta completed negotiations for insuring his voice for \$100,000 for the twenty weeks he is to appear in vaudeville this Summer. He will begin his vaudeville tour on the Orpheum circuit in Chicago, Monday, April 28.

William Hinshaw gave a special free concert at the St. Mark's Methodist Church Tuesday evening. He was greeted by an appreciative audience.

The fact that Miss Hempel is superstitious came out behind the scenes at the performance of "La Traviata." Miss Hempel overlooked a door that led directly from her dressing room to the stage and entered through a door at the end of a long corridor which took her several hundred feet out of her way in the trip from the stage to dressing room. She took this route every time, however, because it was bad luck, she thought, not to go in and out the same door every time.

L. K. S.

[Continued on next page]

## ALL RECORDS BROKEN IN WEEK'S ENGAGEMENT OF METROPOLITAN IN ATLANTA



Crowd at Atlanta station  
greets Caruso on his arrival



Macnez, the new  
tenor



De Segurola, F. C. Coppicus, Hageman, Rothier and Gilly



In center  
Emmy Destinn

Wm. J. Guard, Emmy Destinn,

all eager to accompany Miss Destinn to her hotel

Segurola, Rothier and Gilly,

### Caruso in Tears as He Sings for Atlanta Convicts

**Touching Scene as Tenor Gives Three of His Famous Arias for Prisoners of United States Penitentiary—Sings as He Never Sang Before—A Poem in His Honor**

ATLANTA, GA., April 23.—Enrico Caruso sang his famous "sob song" from "Pagliacci" before the 830 inmates of the United States penitentiary here this afternoon—sang more gloriously probably than he has ever sung before.

He stepped to a wing of the prison auditorium stage when he had finished. There he wept without restraint. Out in front the prisoners, many serving life terms, sobbed a plaintive echo. Prison officials say the scene was the most touching in the history of the institution.

Lucrezia Bori, Andres de Segurola and Antonio Scotti, stars who accompanied Caruso to the prison, said they had never before heard Caruso sing so beautifully. After it was all over, the tenor himself said that he sang with more feeling than ever before. Besides "Ridi, Pagliaccio," Caruso sang "O Paradiso," from "L'Africaine," Meyerbeer, and "Ideale," by Tosti.

The trip to the prison was made on the special invitation of the prisoners. Besides the convicts, there were only a few privileged visitors.

The great prison bell clanged promptly at 2 o'clock. The rattle of heavy bolts as they shot back from the cell doors, the staccato commands of the guards and the shuffling of soft-clad feet drifted up to the little group waiting in the prison auditorium.

Past the iron gratings marched the uniformed prisoners. There were some bearded



When Caruso Sang at the United States Penitentiary in Atlanta, April 23—From left to right on the Stage are: Colonel R. J. Lowry, John E. Murphy, Mrs. W. L. Peel, Antonio Scotti, Colonel W. L. Peel, President Atlanta Music Festival Association; Andres de Segurola, Enrico Caruso, General Secretary Coppicus, of the Metropolitan; Warden W. H. Moyer, and, at the Extreme Right, Prison Chaplain Tucker with Caruso's Accompanist and a Prison Guard. The Accompanist is a Life Prisoner.

less youngsters, some were wrinkled, sneering offenders, some bent beneath years of service on life terms. Some of the prisoners had in former days heard Caruso from the diamond horseshoe of the Metropolitan Opera House. His unique audience applauded the tenor as generously as any audience under the watchful eyes of armed deputies could applaud. The Meyerbeer and Tosti numbers came first.

Then the great tenor faced his audience squarely.

"Vesta la giubba" was begun, and there followed the story of the heart-broken player. The wonderful voice soared out over the silent throng. Then the *Canio* of the moment broke into the succession of sobs that give the song its slangy name. He sobbed as if his heart would break. He did not act his song. He sobbed it out

and wept as he sang, while his hearers shook with emotion.

The big prison bell clanged once more. The guards sprang to attention and the convicts filed slowly back to the routine of prison life. Their glimpse of the world outside had lasted less than half an hour.

The next issue of *Good Words*, published on the first of each month, by the

[Continued on page 43]

## 5,200 NEW YORK MUSICIANS BANDED IN STRONG ORGANIZATION

Musical Mutual Protective Union Represents an Army of Instrumentalists, Many of Whom Make Possible the Season's Best Concerts—How the Union Has Established a "Living Wage" for the Professional Musician—An Up-Hill Fight and How It Was Won—How the Union Takes Care of Its Aged Members

WHAT varied reflections must have been brought home to the thoughtful music-lover by the wonderful demonstration at the fiftieth anniversary of New York's Musical Mutual Protective Union, as described in last week's MUSICAL AMERICA. For instance, how often does one read of an orchestral concert in which "an ovation was given to the conductor," or in which "the audience applauded the conductor's reading of the composition." With such phrases of commendation our concert-



Henry D. Beisenherz and Nicholas Sanna

goers are apt to dismiss the matter as if it had been entirely covered, forgetting that the conductor has been able to exhibit his "reading of the composition" only through the medium of his players.

In these days when conductors are coming more and more into their own as objects of public recognition, one would not think of underestimating their value in musical progress. There has been, however, a tendency to pass too lightly over the services of the individual orchestra musician, as exercised in the same cause. This golden jubilee of the New York branch of the American Federation of Musicians comes at a most opportune time, therefore, as a reminder that the orchestra players are a strong factor in our musical life.

From the mere fact that in the M. M. P. U., as it is familiarly called, there are

enrolled some 5,200 musicians resident in Greater New York, one gains an idea of the numerical importance of this branch, Local 310, of the national organization.

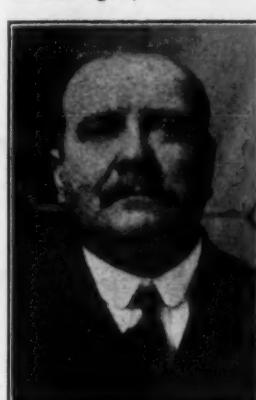
These men are drawn from every rank of orchestral players, from the high-priced soloist in the opera or symphony orchestras to the drummer in a burlesque theater. Just how the organization is regarded by leading conductors is shown in the enthusiastic participation of Victor Herbert and Josef Stransky in the anniversary concert. The general public expressed its interest by jamming the Sixty-ninth Regiment Armory to the number of 14,000 persons, and leaving some 6,000 disappointed ones on the street.

### A Union Pioneer

Following the big public event at the armory, the M. M. P. U. devoted two more evenings to a "Commers" at the East Eighty-sixth street headquarters, with dinners for members only. At these gatherings the central figure was the one link which binds the members with the distant past—their first president, Henry Daniel Beisenherz. Mr. Beisenherz, who is now eighty-five years old, was brought on as a guest of honor from Indianapolis, where he is an honorary member of the Indianapolis Local. This white-haired pioneer was surprised and delighted at the Wednesday dinner when he was presented with a huge German pipe, similar in size and shape to a bassoon. His speech of thanks was as sparkling as that of any young and active man. He remarked that some reveller had asked him why he looked so old, and that his reply was, "For many years I've been living a musician's life—an irregular life regularly."

Various members of the union kept Mr. Beisenherz busy during his stay with all manner of sightseeing, theater-going, etc.,

but during a restful morning he found an opportunity to give some of his own recollections of New York's musical life about the time of the Civil War. Just how much of a musical veteran he is may be gleaned from the fact that he first came to this country in 1849, and after returning to Europe for an extended stay he finally re-



C. C. Halle, Financial Secretary

"To realize how much a union of musicians was needed in the fifties and sixties, you must understand something of musical conditions at that time. The musical life and the social life were even more bound together than they are at present, for there were very few concerts to which people just went to hear the



Some veteran musicians and their wives at the Musicians' Union Farm in Dutchess County: Standing, left to right, Julius Wolff, Excole Micucci, Charles Harlacher, Frank Meyerling. Seated, Ernst Andureau, Mrs. Micucci, Mrs. William Burmeister, Mr. Burmeister

turned to America as a resident a few years later.

"There was no such thing as a musical union in New York in 1854," reminisced Mr. Beisenherz, "but there were two musical benevolent societies—one on the East Side and the other on the West. These gave their members relief during sickness, and there was a death payment, as in benevolent orders to-day, but there was no regulating of wages. Now, I was asked to be a candidate of the East Side society, but I refused to run unless the two societies were amalgamated." That started a movement which resulted in the organizations coming together. I did not take the presidency of the combination, making way for the head of the West Side branch, who was older and better known. It was my experience in this line, however, which made me available as president of the musical union, when it was formed.

music, and then went right home. Almost every musical program was connected with some social event, and they generally ended in dancing. That is, there were scarcely any organizations which existed for the sake of music alone.

"Of course, there was the original Philharmonic, but that did not give concerts often, and the players worked on some sort of co-operative plan, sharing the receipts with one another. Several orchestras had come over here from Europe, as they do to-day, with the expectation of making a lot of money on a tour, but they generally stranded without enough money to get back home. There was one visiting orchestra that made good—the Germania. Somehow this orchestra got the job of playing at the inauguration of one of the Presidents, and that gave it such a reputation that it was able to make successful tours from Boston.

"Ridiculously small prices were paid for musicians' services in those days. For playing at a ball a man received \$2.50, and he was liable to have to stay up all night. Then we were paid \$3 for boat excursions, with the chance that the boat might get stranded on a flat and keep us out until all hours in the morning. We were least paid for our work at target excursions, receiving only \$2 a day. Some factory or business house would offer prizes for a shooting competition among its employees, and we would have to play for these picnics, on and off, during ten hours of the day.

"Theater orchestra men got from \$8 to \$9 a week for their work—just imagine it! For that we played seven performances, including a Saturday matinée. I believe the idea of matinées originated at the Boston Museum, where an extravaganza was playing. The management received so many requests for performances which school children might see that they got up these Saturday matinées. Saturday night was a bugaboo to the managers then on account of the 'blue laws,' just as Sunday is now, and I remember one Saturday night concert in New Bedford in which there was a 'sacred overture,' 'sacred songs' and, I believe, 'sacred dances.'

### Civil War Closes the Theaters

"Well, in spite of the fact that money had more value then, these \$9 a week theater salaries were not enough to live on. Then the Civil War broke out. Many of the musicians enlisted with the militia as bandsmen, and all the theaters closed up, with the exception of the New Bowery Theater, on the west side of the street, between Hester and Canal. I was the orchestra leader there, and one of the managers was George L. Fox, who was famous for his work as a clown in the pantomimes. Fox enlisted in the Eighth Regiment, and the other manager was so disgusted that he was going to close the house, until the company agreed to play for half salaries. I decided to take a commission as bandmaster, but the people at the theater said I was like a rat deserting a sinking ship, so I stayed.

"With fine promises the musicians had gone away to the war, but when it lasted longer than was expected there was no

### "PEN SHOTS" AT THE GOLDEN JUBILEE OF THE MUSICAL MUTUAL PROTECTIVE UNION

(FROM THE NEW YORK STAATSZEITUNG OF APRIL 23)



—Courtesy the New York Staats-Zeitung.

[Continued on page 5]

## 5,200 NEW YORK MUSICIANS BANDED IN STRONG ORGANIZATION

[CONTINUED FROM PAGE 4]



At the Golden Jubilee Dinner, Standing at the Toastmaster's Table, Right to Left: Frank Hauser, John C. Freund, Victor Herbert, Mme. Louise B. Voigt, Nicholas Sanna, President James Beggs, Henry Daniel Beisenherz, Alexander Bremer, Philip Hauser, William J. Kernood, Henry Bader, John Pfleiffer, Gustave A. Myers and Alexander Archimede.

money for them and they came back home. What could they do? Yes, there were jobs for them, but the wages were still low, and the value of money had gone 'way down. That is how the organization of the union became necessary. It was founded on April 23, 1863, and it is my belief that this was the first musical union in the country. Our meetings were held in Arbeiter Hall, on Hester Street, between Elizabeth and Mott."

Persons who followed last year's war between the striking musicians and New York's theater managers may imagine that such a thing as an association of such managers is a recent innovation, but there was a similar theatrical organization formed after the birth of the musical union.

"The managers got together for mutual protection, just as we had done," explained Mr. Beisenherz. "By '65 we had succeeded in raising the wages of theater orchestra men to \$14 per week, with \$30 as a minimum wage for leaders, and the price for dances had been raised to \$4. We had given our agreement to the managers that we would let the figures stand for that season. At one of the meetings, however, an individual who had been playing for grand opera in Cuba and Mexico, and so had been used to higher prices, proposed an amendment making the theater wages \$20 a week. This motion was out of order, and I so ruled, but in spite of the fact that we had agreed to abide by the \$14 rate for that season, the amendment was finally passed.

#### Early Warfare with Managers

"As a result every theater in New York abolished the orchestra, except the old Thalia, and the managers got along with pianos at first, later adding straggling musicians. At this time I was leader of the Park Theater, Brooklyn, of which Mrs. Conway was manager, and I was one of the many who lost their jobs. These men were reimbursed by the union for the loss of their jobs, but one thing always 'stuck in my crop,' and that was the fact that each man was reimbursed to the tune of \$20 per week, when he had only lost \$14, as that was what he was getting before the demand for a raise. By and by, the union saw the folly of paying this extra money out of the treasury and the payments were reduced to \$14. In the meantime a Western man had offered me a position in a theater which he was opening here, but I got a better offer from St. Louis and went there in 1866, later moving to Indianapolis."

Another connecting link in the history of Local 310 is found in the silver cup returned to the M. M. P. U. at its golden jubilee by Alexander Bremer, who was the last president of the National League

of Musicians. This cup had originally been presented by the New York union to the league at the time of one of its con-

ventions. Some eighteen years ago there was a bolt in the convention of this league, which would have done credit to a Roosevelt.

cians are artists and art should bring its own reward. There were many branches of the league which, although they admired the idealistic thought behind this position, did not believe it practical, as they felt that when art is commercialized human nature will make people want to get it as cheaply as possible. Several of the unions, therefore, allied themselves with organized labor. When these unions presented themselves at a certain convention of the league, held at Kansas City, they found themselves excluded from the meetings, whereupon they simply hired another hall and formed the American Federation of Musicians.

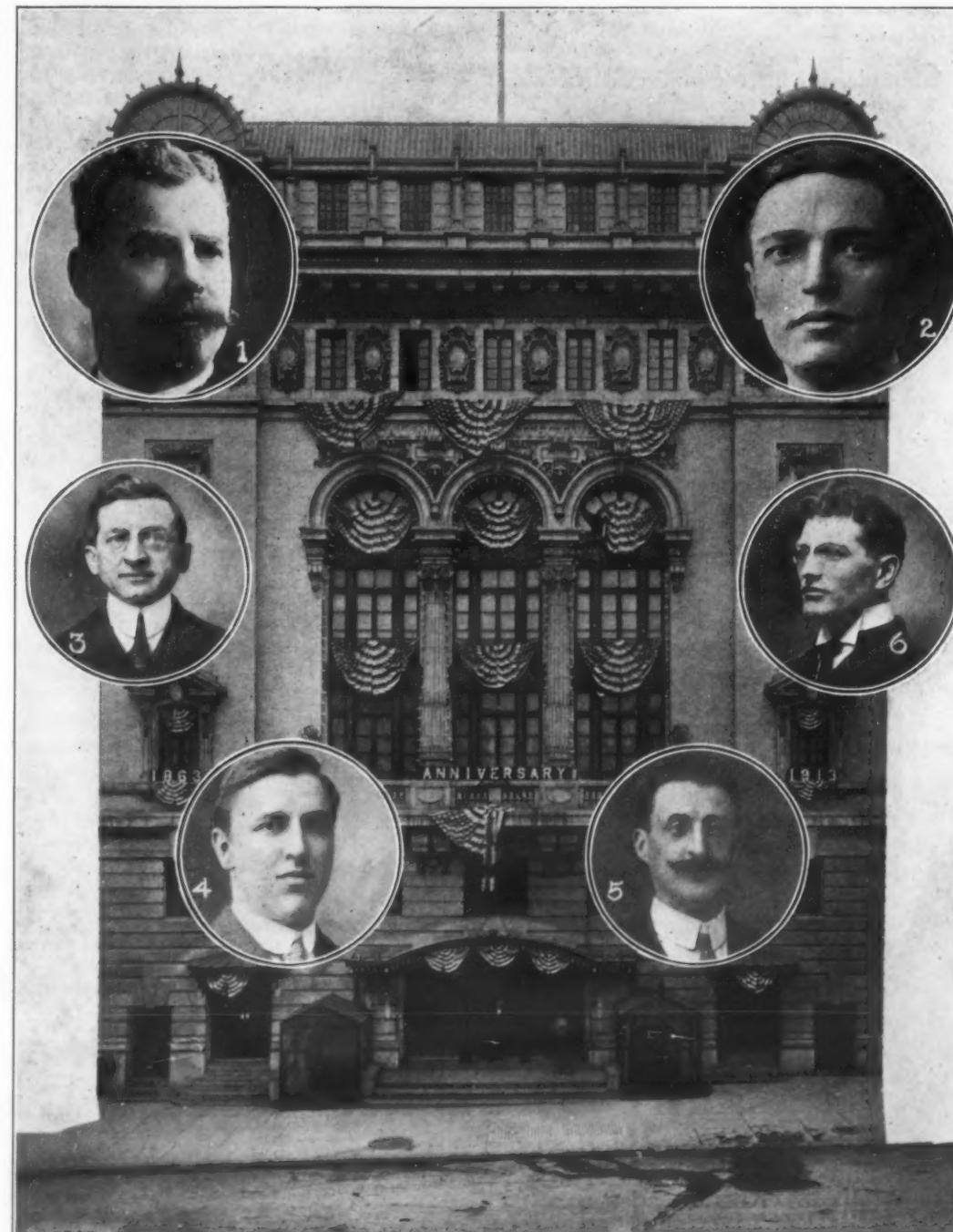
#### Affiliating with Labor

This new labor organization grew strong and the league lost its hold, while the New York union was its leading factor. There now arose a feeling in the M. M. P. U. that it ought to become a strictly labor organization, and it is significant that the leader in that movement was James Beggs, who is now the efficient and progressive president of Local 310. This new movement became so powerful that the M. M. P. U. finally cut itself loose from the National League of Musicians, whereupon that body gradually disintegrated. In 1903 the M. M. P. U. affiliated itself with the American Federation of Musicians, and since then it has been constantly growing in usefulness and power.

To-day the material growth of Local 310 is shown by its handsome building depicted herewith which was opened in 1905. This headquarters cost \$300,000 and now has only a mortgage of \$50,000 against it. Such portions of the building as are not needed by the union are sublet to an enterprising business man for some \$12,000 per year, and they become the scene of balls, moving picture shows, cabarets, etc. The first floor is used as the assembly room, where one will find a thousand members on busy noondays, and there are also rooms where rehearsals can be held.

A home for old and indigent members was instituted by the union in 1910 at Clinton Corners, Dutchess County, N. Y. This is an up-to-date farm of eighty-six acres, run by an experienced farmer and stocked with no end of cows, sheep, chickens, etc. There are several interesting personalities among the retired musicians up there, with the wives of such as are married, and they live a quiet, undisturbed life, being allowed to dabble at farming, if they see fit, and keeping up such musical pursuits possible at their age. Two of those in the picture on page 4 have since died, Charles Harfacher, a cornetist, and Mrs. William Burmeister. As the retired musicians are near the "great divide,"

[Concluded on page 43]



Home of the Musical Mutual Protective Union of New York, as it appeared during the recent Jubilee. A few of the prominent officers: No. 1, William Bayne (executive committee); No. 2, Victor Baravalle (executive committee); No. 3, Max Richter (executive committee); No. 4, August H. Lederhaus (manager discount fund); No. 5, Carl H. Hackert (executive committee); No. 6, Edward Canavan (chairman trustees).

ventions, Mr. Bremer having also been the president of the union between '88 and '98, and being re-elected in 1902.

The league was opposed to the idea of musical unions affiliating themselves with regular labor organizations, in that musi-

## NATIONAL FEDERATION OF MUSICAL CLUBS IN BIENNIAL CONVENTION

Vulgar Popular Songs of the Day Scored by Prominent Speakers—Los Angeles Offer to Produce American Opera Accepted—Vital Problems Discussed—Mrs. Kinney Re-elected President

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, April 20, 1913.

OR eight days, ending Saturday, delegates of the National Federation of Musical Clubs convened at the Congress Hotel discussing problems of vital interest to the musical uplift of America.

The election of officers for the next two years, which took place on Friday, resulted as follows:

President, Mrs. Julius E. Kinney, Denver, Colo.; first vice-president, Mrs. Adolf Frey, Syracuse, N. Y.; second vice-president, Mrs. Emerson H. Brush, Elmhurst, Ill.; recording secretary, Carlotta Symonds, Duluth, Minn.; treasurer, Mrs. J. S. Morris, Wautun, Wis.; auditor, Mrs. John T. Walker, Freehold, N. J.; librarian, Mrs. Alexander Rietz, Chicago. District vice-presidents: Eastern, Mrs. H. Talbot Peterson, Pittsburgh, Pa.; Middle District, Mrs. W. A. Hinckle, Peoria, Ill.; Southern, Mrs. William James Gilligan, Memphis, Tenn.; Western, Mrs. William Jamison, Los Angeles, Cal.

Standing Committees: Education—Chairman, Mrs. Ella May Smith, Columbus, O. American Music—Chairman, Mrs. Jason Walker, Memphis, Tenn. Public School Music—Chairman, Mrs. Frances E. Clark, Philadelphia, Pa. Bureau of Reciprocity—Chairman, Mrs. George Hail, Providence, R. I. Printing—Chairman, Adelaide Carman, Indianapolis, Ind. Students—Chairman, Mrs. Nellie Strong Stevenson, New York, N. Y. Extension—Chairman, Mrs. Flounoy Rivers, Birmingham, Ala. Badge—Chairman, Mrs. John Leverett, Alton, Ill.

The opening meetings of the biennial as reported in MUSICAL AMERICA last week were given over to addresses of welcome and reports of visiting delegates. After A. E. Winship's address at the Tuesday session a nominating committee was appointed to report later and adjournment was taken so that members might attend a piano recital by Germaine Schnitzer in the Studebaker Theater at 3 o'clock, a vocal recital by Brabazon Lowther at 4 p. m. and an evening concert by entertaining clubs in the Gold Room of the Congress Hotel.

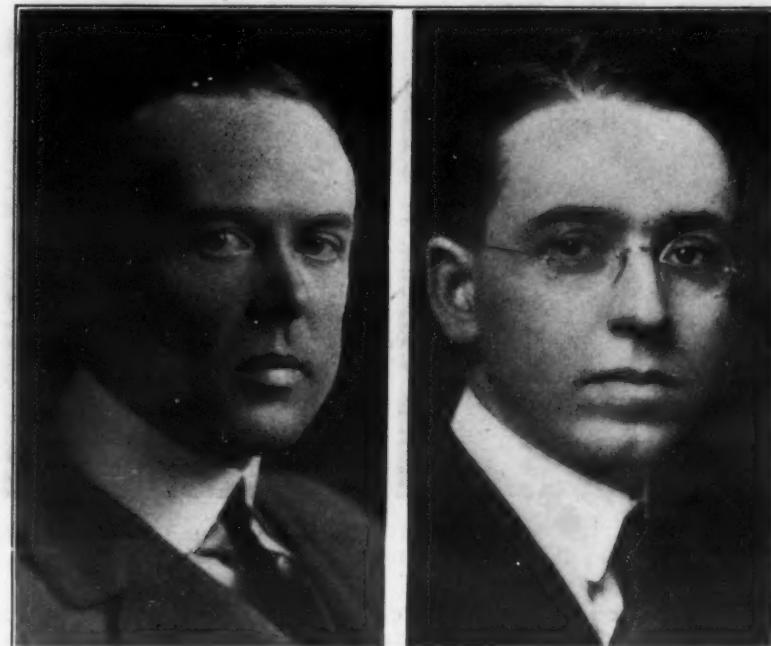
### Symposium on American Music

The Wednesday session opened with a business meeting at 9:30, followed at 10:30 a. m. by a symposium on the American music, in charge of Mrs. Jason Walker, of Memphis, Tenn., chairman of the standing committee of American music. This symposium brought forth interesting ad-

dresses by Glenn Dillard Gunn of Chicago, Mme. Anna E. Ziegler of New York City, Karleton Hackett of Chicago, Mrs. Flounoy Rivers of Birmingham, Ala., Ernest Kroeger of St. Louis, Mo., Adolf Weidig of Chicago, and Mme. Gardner Bartlett of New York, and a discussion of general plans for the advancement of American art, led by Mrs. Nellie Strong Stevenson of New York City.

Mr. Gunn told the delegates that they were the "representatives of the organized portion of the great music-loving public of America—the public that annually spends over \$350,000,000 in the gratification of its musical hunger, the largest, the most ambitious and the least patriotic public in the world to-day."

"The American composer will come into his own," continued Mr. Gunn. "He already owes this organization a great debt



John Alden Carpenter, American Composer of a Sonata, Heard at the Convention, and Arthur Shepherd, Winner of the \$500 Prize Offered by the Federation.

of gratitude, for his recognition dates from your initiative. Even the American publisher—ardent friend of commercialism and devoted enemy of worthy art—is beginning to respond to the demands you have created. The American teacher of music is a flourishing member of the profession. His importance recently has been accentuated by such patriotic action as was taken by the Amateur Musical Club of Chicago in refusing to contribute further to the support of talented students who go abroad and in restricting the benefits of its scholarship fund to those who pursue their studies in this city.

"This is praiseworthy but is not enough. For these same ardent young students whose talents equal those of any student body in the world face bitter disappointment and disillusionment when they have passed the period of their apprenticeship and seek to enter the artistic life of their native land. There is no place in our concert life for the native pianist. The native singer—thanks to the practice of the English language in oratorio—has his restricted field. But he is overshadowed by the foreigner.

"The case of the pianists is sadder. For arrayed against them are the managers and the symphony orchestras. William H. Sherwood was the first pianist to be heard broadly throughout America. He was a pioneer, a figure of national importance and in his prime a great master of the instrument. Europe had honored him and he came to us with his nationality comfortably disguised under the European trade-mark which we demand. He made his home in Chicago for the last eighteen years of his life. During that time he appeared twice with the Chicago Orchestra.

"In notable contrast is the case of Carl Reinecke. As a pianist he was less significant than Sherwood. But he was greatly beloved in his native Germany and until his eightieth year it was his custom to make his annual orchestral appearance in Leipzig before a large and loyal audience.

"America needs that kind of loyalty. As yet we have not even the faintest glimmering of it. We are still obsessed of our craze for European art. We disregard the beauties of our own language in opera and in the concert hall. We are bored by the thought of listening to our own artists and we give to the composer a patronage dutiful rather than enthusiastic. American talent must bear the stamp of European approval before we will accept it. We are distrustful and disloyal.

### Remedy Lies with the Women

"The only force which can combat these conditions is centered in your organization. Ladies, you are the American musical public. If the support of the women were to be withdrawn to-morrow our operas, our symphony concerts, our choral societies would be forced to disband, and the visiting European artists, who bewail our commercialism in accents pained and fervent, would quickly take their ideals and their talents to markets, where they would be converted into cash."

### Music as a Business

Another important paper, "Music as a Business," was read by Karleton Hackett, the music critic, who said, in part:

"What do you suppose that the volume of music business done last year in the city of Chicago amounts to? I mean everything that can be called music—opera, orchestra, pianos, talking-machines, teaching, everything for which the people pay money in the name of music?

"Last year it was well over thirty millions of dollars at a most conservative estimate. Does not that have a sound almost like 'big business.' The next time you wish to talk to a chamber of commerce or a board of trade about the value of music to the community do not confine yourself entirely to the civilizing or educational value but shake a few millions under their noses and you will find that they will listen to you in a different spirit.

"When you say that the value of the pianos manufactured in the Chicago zone last year was upward of \$13,000,000, and that these instruments were sold in every quarter of the globe, Japan, China, South Africa and India, while the retail business in pianos here in Chicago amounted to something like \$5,000,000 more, then you will find that men become interested. The selling of the instruments of the talking machine family in this city, with all the component parts, came to \$4,000,000. The small instruments, from the \$10,000 Stradivarius to the kazoo at a nickel, reached a sum total of \$2,000,000. The selling of sheet music, with the comparatively small amount published here, brought \$1,500,000. Only in the publishing department is Chicago weak, for it is estimated that the total volume of music publishing in the United States comes to something over \$30,000,000

a year, and this is practically all centered in the East.

### A Million for Opera, Orchestra and Choruses

"For our Opera, our symphony orchestra, Apollo Club, and all the range of concerts and recitals of the season, the bill was at least a round million, and the only depart-



No. 1, Mrs. Julius E. Kinney, of Denver, Re-elected President; No. 2, Mrs. George V. Harney, Chairman Music Committee; No. 3, Mrs. Emerson H. Brush, Newly Elected Second Vice-President; No. 4, Mrs. Emil W. Ritter, President Lake View Musical Society.

ment of musical activity where we have to make a guess pure and simple is the teaching of music. Here the thing is so scattered all over the city in such an in-

[Continued on next page]



# MME. MATZENAUER LEADING CONTRALTO Metropolitan Opera Company

Mme. Margarete Matzenauer's sensational successes in Opera have been duplicated in her Concert engagements. The New York Symphony, the New York Philharmonic and the St. Paul Symphony Orchestra as well as many clubs and colleges have already engaged her for next season.

**For Concert Engagements in November, 1913, March, April, May, 1914,**  
**Address: HAENSEL & JONES, Aeolian Hall, New York**

## NATIONAL FEDERATION OF MUSICAL CLUBS IN BIENNIAL CONVENTION

[Continued from page 6]

finite number of hands that accurate statistics are out of the question, but as a music teacher of some twenty years' standing and reasonably familiar with the subject I put down my guess at \$2,000,000, though quite willing to admit that I may be much below the mark.

"Then there is the musical union, with 2,600 members, earning in salaries a good \$2,500,000, with ragtime and all kindred forms of daily amusement thoroughly systematized, the organization owning its own building, with a solid balance of cash in the bank.

"The advertising or musical enterprises rolls up another total of a million and a half, which makes the thirty millions of which I spoke in the first place come out of the maze of figures as a conservative total. Figures are confusing things, but we had to give you some in order to put our case in the proper light.

"This is not primarily the money-making profession, and save for the very few especially gifted individuals there is no chance for the amassing of a fortune, but the man who adopts music as a profession is not primarily moved by financial considerations, but the laborer is worthy of his hire and in these modern times a man must be assured of economic independence if he is to do his proper work; and thank the kindly fates, the musician has now achieved this position. While there remains a vast deal to be done before we shall in any way be satisfied with conditions we practising musicians have won our economic independence and have that as the foundation stone for future accomplishment.

### Composers Need Aid

"In only one department are we weak. The hope of music must always lie in the powers of the creative artist, and we have as yet developed no system by which the youth with creative talent may develop his powers under the most favored environment, or the creative man be aided in bearing the burden of providing sustenance for himself and those dependent on him, that he may devote the strength of his fresh energies to the expanding of the images of beauty within him. The rewards for music of the higher class are limited, while the most gifted of men must devote years to the apprenticeship of their trade before they can find themselves and give out to the world their mature message, while here in America their pathway has been rendered rough and stony because the composer had to give so much of his time and energy to the mere providing of food and raiment."

### Mme. Ziegler's Plea

Mme. Anna E. Ziegler, secretary of the Opera in English Society, made a strong plea for more grand opera in English. She said: "Opera in English will make opera more popular, give American singers better opportunities and raise the standard of music throughout the country. The foreign element which controls grand opera in this country is trying to prevent American opera, they are not letting American singers have a chance, they insist upon producing operas in foreign languages with foreign singers. When they do produce an opera in English they see that the cast is made up of foreigners and many of them sing in a way that cannot be understood. Of course, there are some exceptions, but American singers should be given an opportunity to demonstrate what they can do. They haven't permitted the English singers to sing in English operas, but just as soon as they have the opportunity our American singers are going to show how opera in English should be sung. One reason why the production of grand opera meets with so many difficulties in this country is because practically all of the operas given are in foreign languages. It is hard to get wealthy men to back a proposition of that kind because they say they will not give up their money to promote something they do not understand. Grand opera in English will help to cultivate the public taste for the better sort of music and the public taste certainly needs cultivating. You come out of the Metropolitan Opera House in New York only to hear the ding dong of ragtime music in the stores next door. Give us grand opera in English and the great mass of American people will not have to go to the moving picture shows, the cheap vaudeville theaters and the cabaret shows for entertainment. Every country should have opera in its own language—America is the only one that has not. Even the smaller countries of Europe, Holland, for instance, have opera in their native tongue. The Boston Opera House, the Chicago Opera Company and the Metropolitan Opera House have already co-op-

erated with us in producing opera in English."

Adolf Weidig, the distinguished composer and teacher, spoke on "The Necessity of a Theoretical Knowledge of Music" on Wednesday afternoon.

"The modern musician cannot afford to be an ignoramus in everything but his music, and you will usually find him an observant student of all phases of human interests," said Mr. Weidig. "But, all of these interests will have just one effect—

in this discussion, which seemed to take the tone that the popular song, by its insidiousness, gets into the homes and through being played by the younger members of the family tends to corrupt.

Mme. Maud Powell, violinist, said that the popular song was "all the rage" and that in a way it represented the musical attainments of the United States. She held that it was our own invention, the music wasn't so bad, and has come down from its earlier relatives, "Dixie," and some of Sousa's wonderful melodies. The danger lay not so much in the music as in the words. Mme. Powell further said, "America is knee high in music. The trouble is that the salacious words attached to such songs



Some of the Concert Givers—No. 1, Mrs. 3, Mrs. O. K. Holstman; 4, Annie R. Gannon; 7, Bruno Steinle; 8, Mabel Sharp Herdien

they will make his lifework all the greater and all the more useful.

"The study of the theory is more apt to be neglected on account of lack of time than the study of a chosen instrument. The result is a lack of true understanding of the great principles of art, and no amount of finger dexterity will conceal this deficiency nor will this deception escape the ears of the listener 'who knows.' My experience has been that nine-tenths of the pianists (not always students, either) do not even listen to themselves; how, then, will they be able to convey a message to others?

"On the other hand, what joy and delight they can give if there is convincing understanding, even the smallest message will produce the desired effect and in order to be convincing the most thorough knowledge of the technic of composition becomes necessary.

"The student must be guided toward expressing himself in musical language and a tiny germ will often produce unlooked-for results. If his imagination is fostered along these lines the appreciation of that accomplished by the masters becomes all the more profound. My greatest satisfaction comes when the student first tells me voluntarily, after even a few months of study, how differently music sounds to him, how much greater his ability to listen intelligently has become. When in the succeeding years the unfolding of the intimacies of counterpoint, form and orchestration continues, our work has been well done. The impetus which intelligent study has furnished will continue to be a propelling force during his whole musical life and he will never grow old musically."

These addresses were followed by a general conference and an adjournment was taken until the following day, the evening being taken up by an orchestra concert in Orchestra Hall by the Chicago Symphony Orchestra.

### Effect of "Suggestive Popular Songs"

One of the discussions with Mrs. Jason Walker presiding was on the subject of the vicious suggestive songs. Mrs. Walker had many delegates from the floor to help her

affiliated with the parent society in New York.

### Alice Eldridge in Recital

An excellent program was presented at the concert in the gold room of the Congress Hotel Thursday evening. Alice Eldridge of Boston proved an unusually good pianist. Her numbers were Prelude, op. 28, Chopin; "Marzwind," op. 46, No. 10, MacDowell; Etude, Caprice, op. 14, No. 4, Ganz; "La Fille aux Cheveux de Lin," Debussy, and "Rakoczy March," Liszt. Miss Eldridge displayed a wonderful technical equipment, a beautiful tone and interpretative gifts of the highest order. Marguerite Werle, cellist of the Fortnightly Club, Cleveland, O., offered compositions by Göttermann and Popper. Mrs. Grace Hamilton Morrey, of the Woman's Club, Columbus, Ohio, played Chopin's "Berceuse," Etude in Thirds and Polonaise in A Flat. Frieda Peycke, of the Woman's Lyric Club, Los Angeles, Cal., gave some interesting compositions of her own in the form of recitation with piano accompaniment, which she entitled "Pianologues." Others participating in the program were Blanche Best, pianist of the Kansas City, Mo., Musical Club; Mrs. L. J. Selby, soprano of the Dominant Club, Los Angeles, Cal.; Flora May Bridewell, violinist, Little Rock, Ark.; Mrs. Carolina Wilhelm Sayers, pianist, Tuesday Musical Club, Pittsburgh, Pa.; Mrs. W. F. Tebbetts, soprano, Clara Schumann Club, Mobile, Ala., and Claire Norden, pianist, St. Louis, Mo.

### A Round of Concerts

The delegates of the National Federation of Musical Clubs heard three concerts Tuesday, given in their honor; a piano recital by Germaine Schnitzer Tuesday afternoon at the Studebaker Theater, followed an hour later by a song recital by the Irish English baritone, Brabazon Lowther, and in the evening the entertaining clubs, the Lake View and the Amateur Musical Club presented a mixed program in the Gold Room of the Congress Hotel.

Miss Schnitzer offered a program of exceptional interest, musically and technically, opening with the Bach-Busoni Chaconne in D Minor and closing with Liszt's "Venezia e Napoli," with the Schumann Carnaval, op. 9, and the Twelve Chopin Preludes, op. 28, intervening. Miss Schnitzer gave a vigorous reading of the Bach Chaconne, playing it with clear-cut phrasing and rhythmic precision, wholly untouched by tenderness or sympathy. In the Schumann Carnaval she displayed more feeling, her excellent technic was less apparent, and she allowed herself more interpretative license. Mozart's "Pastoral Variée" was a lovely bit of tone work. A brilliant performance of Liszt's "Venezia e Napoli" closed the program.

Mr. Lowther's voice is of pleasant quality, well schooled in regard to tone production, his enunciation is good, but his interpretations are monotonous and uninteresting. He presented songs by Sachini, Salvator Rosa, Carissimi, Giordani, Brahms, Schubert, Debussy, Hahn, Puget, Massenet, Huhn, Lours, O'Connor-Morris and Maud Valerie White. Calvin F. Lampert supplied able accompaniments.

Representatives of the Lake View and Amateur Musical Clubs presented an attractive program. The artists appearing were Mae Doelling, pianist; Mrs. Rose Lutiger-Gannon, contralto; Mrs. Mabel Sharp-Herdien, soprano; Zetta Gay Whitson, violinist; Vera Poppe, cellist, and the Rommeiss Quartet, composed of Mrs. Orpha Kendall Holstman, Mrs. Annie Rommeiss Thacker, Mrs. Mina Rommeiss Summy, and Pauline Rommeiss. Miss Doelling gave a thoroughly musical interpretation of McDowell's "Keltic" Sonata. Mrs. Gannon offered songs by Arthur Olof Anderson, Edwin Schneider, Arthur Dunham, and Mrs. Herdien's group included Campbell Tipton's "A Spirit Flower," Borowski's "When I Am Dead, My Dearest" and Branscombe's "Happiness." Miss Whitson proved a young violinist of unusual talent, giving a splendid reading of Mozart's E Flat Major Concerto. Miss Poppe's cello contributions were the Adagio from Haydn's Concerto and Davidoff's "Am Springbrunnen." The Rommeiss Quartet sang songs by Brahms, Hawley and Schubert's "By the Sea," arranged by Frederick W. Root. The accompanists were Susie Ford, Hazel Everingham and Eleanor Scheib.

### Chicago Orchestra's Concert

On Wednesday evening, at Orchestra Hall, the Chicago Symphony Orchestra gave a concert in honor of the National Federation of Musical Clubs at which the prize composition, Arthur Shepherd's tone poem, "The City in the Sea," received its first performance. The Chicago Sunday Evening Club choir, under the direction of Oscar Gordon Erickson, sang the choral parts and William Beard was the soloist. Mr. Shepherd has conceived his work along



Dear MUSICAL AMERICA:

You will remember that last week I spoke, almost prophetically, of the rumors of ructions and troubles with the various opera companies—and lo and behold!—scarcely was the paper circulated through the country, when the announcement was made that our good friend, Andreas Dippel, has resigned as manager of the Chicago-Philadelphia Opera Company, and that his place will be taken by Cleofonte Campanini, who has been, as you know, the musical director.

While the papers have been full of all kinds of stories regarding the cause of Mr. Dippel's resignation from an organization which he not only practically originated, but has done so much to further, and for whose success he is largely responsible, I do not think that any of them have told either the true, or the whole, story.

Possibly there has been trouble with Carolina White, who is credited with having refused to sing in certain operas, unless Mary Garden was thrown out.

Possibly the chorus was not well treated, and so struck, though I do not credit the stories that some of the chorus girls claim that after they had paid the various commissions to the various people who were instrumental in securing them a job, that they had not Five Dollars a week left!

Nor do I think there is any truth in the statements made regarding some of the singers having had to pay for their opportunities, nor in the charges of "graft" connected with certain members of the management.

If we want to get to the basic cause of the crisis, I think we shall have to follow the advice of the French judge, who said: "*Cherchez la femme!*" Look for the woman in the case. And in this situation, I think we shall find that Mrs. Harold McCormick, the wife of the president of the Chicago Opera Company, who is an admirer of Cleofonte Campanini, and an enthusiastic Chicagoan, is the lady who, backed by other society women in Chicago, was primarily responsible.

Ever since the Chicago Opera was started, there has been friction between Mr. Campanini and Mr. Dippel. In the various controversies between them, Signor Campanini—a most able conductor, by the bye—has based his plans for managing the opera on the elimination of the New York members of the directorate, and particularly of those who were connected with the Metropolitan Opera Company.

Virtually the position was this: Mr. Dippel stood for the organization, and was loyal to the members of the New York Metropolitan Company, whose support he had had when he was in New York, connected with the Metropolitan Opera House and associated with Mr. Gatti-Casazza; while Signor Campanini stood for a new deal, in which the Chicago Opera was to be run by Chicago men exclusively, without either support or interference on the part of New York. In this, of course, he appealed to local pride, as well to local sentiment. Thus he secured the assistance of Mrs. McCormick and her friends, and so was able to create a situation which resulted in Mr. Dippel's resignation and Mr. Campanini's appointment as manager of the Chicago Opera Company.

I am all the more satisfied that this view of the case is correct, because we now know that Captain Lydig, Mr. Clarence Mackay and other members of the Metropolitan Company have resigned as directors in the Chicago Company, and we also know, from a dispatch in the New York *Herald*, whose operatic news has generally been almost of an official character, that there is possibility, in the future, of an "operatic war" between the Chicago and New York directorates.

\* \* \*

As regards Mr. Dippel's future, he has been shrewd enough to amass a fortune and is independent; besides which, he is a factor

which must be reckoned with in the musical, as well as operatic, situation. He has personal contracts with a number of the artists, among them Titta Ruffo. He also has the rights for the performance of a number of operas and operettas, including "The Jewels of the Madonna," which has made a great success, so that he is wholly independent and possesses a number of musical assets of a most valuable character. It is very probable that we shall see him develop into supplying this country with artists, as well as musical attractions of the highest character, spending more time than he has done in Europe, and possibly allying himself with one of the prominent managers in New York City.

It is not my opinion that Mr. Dippel, as has been suggested in some papers, will undertake the management of a distinctive Philadelphia Opera Company. Even though from Philadelphia, such a company could more or less command the South, and even though we know that in Atlanta the Metropolitan Company made an enormous financial success during the week of opera which they gave there, such a venture could not succeed.

While there is a great desire for opera through the South, there are only a few cities where it would be profitable to give it, and these could not be relied upon steadily every season.

It is well known that at some of the performances of opera in Philadelphia the receipts fell as low as three and four hundred dollars a night, and it was only when there was some extraordinary attraction, or singers of world renown appeared, that the receipts rose to about three or four thousand dollars.

Meanwhile, to add strength to this opinion, Mr. Stotesbury, who is the owner of the Philadelphia Opera House, has just leased it, for the greater part of the year, to the management of a moving picture show for \$125,000 annual rent—so that it does not seem as if Philadelphia would have any opera, except such as may be furnished either by the Chicago or the New York organization.

\* \* \*

This week Mr. Gatti-Casazza, his wife, Mme. Alda, Geraldine Farrar, Mme. Deslenn, Signor Toscanini, Putnam Griswold and the great majority of the members of the Metropolitan Opera Company, sailed for Europe.

Before his departure, Signor Gatti-Casazza made several important announcements, which you will, no doubt, present to your readers in the news columns.

While discussing these matters and the various troubles which have afflicted the Metropolitan organization this season, one distinguished musician said:

"Never mind how many rows took place, Geraldine Farrar would always manage to come out on top, as she is the most accomplished 'scrapper' of the whole lot!"

\* \* \*

The announcement of the re-engagement of the principal American artists by Mr. Gatti-Casazza sets at rest the report that he had determined to let some of them go, notably Riccardo Martin, which caused some adverse comment by Pitts Sanborn of the *Globe*, and also by Henry T. Finch of the *Evening Post*. The latter, indeed, went so far as to criticise Mr. Gatti-Casazza's possible action in this matter in rather severe terms.

Even by members of the company who are not personally friendly to Mr. Martin, it is admitted that he has done splendid work this season, and that on several occasions he has replaced Mr. Caruso with conspicuous ability and success, and that even when many of the artists were on the shelf or unable to appear, has never failed the management, except on one single occasion, which was wholly beyond his control.

If Mr. Gatti-Casazza ever had any idea of dispensing with the services of Mr. Martin, it must be said, in justice to him, that regrettable as it may be, there are some of the subscribers at the Metropolitan who are not friendly to Mr. Martin, purely from an artistic standpoint; so that the opposition which comes to Mr. Martin, and which undoubtedly exists, is rather from his own countrymen, than from what is called "the foreign element."

On the other hand, Mr. Martin has a large and enthusiastic following, the press is certainly with him, and he has come, today, to be regarded as the best American operatic tenor that we have.

\* \* \*

H. E. Krehbiel, the musical critic of the New York *Tribune*, last Sunday took the opportunity of the convention, in Chicago, of the Federation of Women's Musical Clubs, whose membership is over one hundred thousand, and at which a strong propaganda was made for opera in English, to write an article of some two columns and over, in which he endeavored to prove that opera in English, and indeed, English opera, was a far-off probability, until, as he claimed: "English and American singers

are not only as capable and gifted, but also as numerous, as the foremost representatives of the art the world over."

In this article Mr. Krehbiel made a number of pertinent statements, but, unfortunately, could not restrain himself from again giving expression to his antagonism to everything American—though I presume he would insist that such a judgment of his position is unjust.

The trouble with Mr. Krehbiel is, that he is afflicted with all kinds of personal animosities, which he never loses a chance to air. Even in this article he has to take a fling at Victor Herbert. He speaks of the "doleful experiences" with Herbert's "Nataloma."

Now, as I told you only recently, "Nataloma" has had, this season, no less than thirty performances, all of them very successful.

It is noteworthy that at the very time that Mr. Krehbiel goes out of his way to attack one of the most popular and successful of our American composers, William H. Henderson, of the *New York Sun*, delivered an able and instructive lecture, before the new school of journalism at Columbia University, on the work of the musical critic.

In this lecture Mr. Henderson made the statement that musical criticism occupies a place in a newspaper as part of the news of the day, and, therefore, the critic ought to begin his career as a reporter and learn the news value of the details of his stories.

Now, it is precisely here that Mr. Krehbiel, in spite of his unquestioned ability, his encyclopedic knowledge and long experience, utterly fails. He has for years considered the columns of the *Tribune*, not as the place where it was his duty to record, primarily as a reporter, the various performances he went to review, but as an opportunity to air his own knowledge, his own personal views, his personal likings and antagonisms, and, more particularly, to boom such of his personal favorites, like Mme. Sembrich, in whom he was interested.

So that the musical department of the *Tribune*, in his hands, became, not a fair review of what was taking place, but a personal organ for its critic.

But, as a musician said, a little while ago, "Granted that is true—who reads the *Tribune*?"

Here let me say that while it is perfectly true that for some years past the *Tribune* lost ground, that is not true to-day.

Under the management of young Mr. Reid, who came into power after his father's death, the *Tribune* has become infused with new life—so much so, that I, personally, who only looked at it on Sundays, now take it every day, and I know that many others do the same.

It has improved in its news, it has improved in its typographical appearance, and it is certainly gaining in circulation and winning back many old friends.

It will win even more friends, especially among music lovers, when its musical department is more in touch with modern requirements, which demand not long-winded encyclopedic dissertations, but clear, forceful, and, above all, impersonal reviews of the principal performances that are given in this city.

Just as the long-winded editorial has seen its day, so has the long-winded criticism, even if it contains valuable information, but which, everybody knows, is prepared way in advance.

The man who can write a bright, entertaining, but at the same time scholarly review of a musical event, will be more read, and so will command more influence, than a man who is continually afflicted with a diarrhea of words.

Returning, for a moment, to Mr. Henderson's definition of what a musical critic should know, let me say that he includes the history of music in all its periods, phases and ramifications, a working knowledge of the lives of the principal composers, an acquaintance with the chief creations of the masters, a knowledge of the principal standard orchestral works, operas, oratorios, piano and violin compositions, songs, an acquaintance with German, French and Italian, ability to read song texts and opera texts in these lan-

guages. He should also have a wide acquaintance with literature, because composers base so much music on them, even outside of opera.

This reminds me of the story of the little boy who went to the priest to confess. The priest asked him what he had done. The little boy replied:

"Everything!"

\* \* \*

Whatever one may say about the New York critics, it is certain that they have accomplished some good, and in that, I think, you may claim no inconsiderable share.

A special cable dispatch from Berlin announces that Leo Slezak gave a concert in the Philharmonic last Monday night. This was his second concert in Berlin, and brought him a memorable triumph, the house having been sold out at Caruso prices.

According to the dispatch, both the press and the public say Mr. Slezak has been enormously improved by his New York experience. While Mr. Slezak was praised here for his virile singing, for his fine personal appearance and his extraordinary dramatic presentation, especially of "Otello," he did meet with some adverse criticism.

This, like a sensible man, he took to heart and undeniably profited by it, as the press of Berlin, a very critical press, by the bye, acknowledges.

\* \* \*

Last Saturday afternoon Sarah Buchanan Huff presented, before a large audience of ladies, at the Waldorf-Astoria, a practical illustration of the work of the choir of a noted Brooklyn church. In a most charming, and indeed, poetic manner, she illustrated the development of the choir from the little tots who enter, up to the men and women who had grown up with it, till they were gray-haired.

The singing of the choir, which consisted of over one hundred members, was unusually good and gave distinct pleasure to the audience. It disclosed a wholly new activity in musical life to many of those who were present, and showed how much good and conscientious work is being done by high minded women like Miss Huff, who add to musical ability, a most graceful, as well as enthusiastic, personality, and so accomplish not only artistic results of a high order, but are able to exercise a moral personal influence of the greatest value, especially upon young girls.

\* \* \*

From the entire musical season Mary Garden emerges triumphant. Once again she has shown that there is no press agent living that can approach her in ability to capture the press.

You will remember when she was in Boston this season, she managed to make a performance of "Tosca" so realistic as to cause the Mayor to threaten to close the opera house.

Now, just before her departure for Europe, she fills the columns of the evening papers with accounts of the discovery, in her stateroom on the steamer, of a man under her bed.

When you come to think of the hundreds of thousands of women who have looked for "the man under the bed," you realize the marvelous superiority of Mary Garden, in her ability, or good fortune, to be the only one who ever found him!

Some of the papers say that he was a friend of Caruso's, who, having celebrated with the great tenor, well but not wisely, had betaken himself to Miss Garden's stateroom for a quiet snooze.

If it is not true, 'tis well invented, for it gets the name of the great Caruso into the papers, in connection with that of our dear Mary.

Your  
MEPHISTO.

#### Mme. Nordica in Chicago Recital

CHICAGO, April 26.—A program remarkable for its variety was presented by Lillian Nordica, Sunday afternoon, at Orchestra Hall. The famous soprano was assisted, as usual, by William Morse Rummel, violinist, and Romayne Simmons, accompanist. The audience was large.

M. G.

## FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the very latest announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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## ECHOES OF MUSIC ABROAD

**Higher Hall-Rents Make Concert Giving More Expensive in London than Berlin—Weingartner to Conduct for His Friends at Birthday Celebration in Berlin—Wider Scope for Destinn at Covent Garden than at Metropolitan—Alexander Petschnikoff Accepts Proffered Post in Munich—Opera in Original Tongue Now Wanted in Berlin—A Realistic “Carmen” in Spain**

**C**ONCERT-GIVING is a much costlier luxury for the débutant in London than it is in Berlin. Primarily this is due to the difference in the scale of hall-rents obtaining in the two capitals, a difference that for the established artist may be counterbalanced by the higher admission tariff generally adopted in London. The beginners, embryonic artists as they may be despite the large pieces of shell that still adhere to them, can rarely hope for any financial assistance at the box-office.

The rents charged for corresponding halls in different centers form the basis for interesting comparisons. Thus while in Berlin you can get for \$163 the large hall of the Philharmonie, with its 2,500 seats, which, as the headquarters for the largest orchestral concerts and many of the more popular artists' recitals, corresponds to Carnegie Hall in New York, you have to pay \$375 for Queen's Hall in London, with its accommodation for a few more than 2,600.

In halls better adapted in size for recitals Berlin offers a wider choice than London, for while Berlin's Beethoven Saal, with its 1,000 seats, rents for \$80, the concert halls at the Royal High School of Music in Charlottenburg, with its 1,500 seats, for \$75, the Blüthner Saal with its 1,600 for \$75, the Singakademie with its 1,300 and its atmosphere of "traditions" for \$63, and a few less desirable smaller halls for proportionate sums, London has practically only St. James's Hall with accommodation for approximately 1,000 and it costs \$200.

The hall most popular with recital-givers visiting London is Bechstein Hall, corresponding in status there to the Beethoven Saal in Berlin; but, though the price set on it is slightly less than that of Beethoven Saal—\$70—the seating capacity is considerably less, 600 being the limit. Next to Bechstein Hall, Aeolian Hall is favored in London, and though it seats but 560 it commands the same price. Then there is little Steinway Hall, seating 400, which costs \$45.

Paris offers the Salle Gaveau, with its 1,100 places, for \$120; the Salle des Agriculteurs, with 620 seats, for \$36, and the Salle Pleyel, with 400 seats, for \$20.

**D**ESPITE the official ban, Felix Weingartner is to conduct in Berlin again, only, however, in "close company." Before invited audiences of his friends—and they are legion—he will preside over two concerts in the Marble Festival Hall in the Zoological Gardens on the 26th and 27th of May, in celebration of his fiftieth birthday. On the first evening the program will be devoted to his own compositions, while the second will feature his special "parade piece," Beethoven's Ninth Symphony.

**C**OVENT GARDEN'S annual "grand" season, having opened auspiciously with "Tannhäuser" in flagrant defiance of precedent and put forward its only German novelty, von Waltershausen's "Colonel Chabert" during its first week, is now in the thick of its German performances. The German season, sharply marked off, will be over and out of the way by the time the stars of the Italian and French répertoire have foregathered for the exploitation of a more personal element.

The *Elisabeth* of the inaugural "Tannhäuser," Louise Perard-Petzl, has to her credit thefeat of doubling the rôles of *Elisabeth* and *Venus*, and with good effect—an experiment Olive Fremstad has expressed an earnest desire to try at the Metropolitan, as she considers it the only psychologically consistent arrangement.

Due in London on the 8th and thus arriving two weeks before the German season has run its course, Emmy Destinn is expected to sing *Venus*, *Elsa* and *Senta* at least once, even as she will later be

heard as *Donna Anna*, perhaps her best rôle, and probably *Armide*. Destinn is a prime favorite in London and she is going to be heard there in a much wider range of rôles this year than she has yet had an opportunity of singing at the Met-

his Australian bride. The Belgian cellist, however, has now decided to postpone his next American visit, and, instead, to devote more time to concert work in Europe than during the past two or three years. His home is in Liège.

While Berlin continues to be a magnet as the most central headquarters for artists, from time to time some of the longest-established luminaries of its music world follow the lure of novelty and transfer their household goods to other fields. Godowsky's departure for Vienna three years ago doubtless gave a certain fillip to the spirit of exodus, Busoni has but recently announced his intention of retiring to Italy, and now Alexander Petschnikoff, for many years a Berlin resident, has accepted a call to Munich to take charge of the "master-class" of violin playing at the Royal Bavarian Academy of Music. This Russian-American violinist and his unhy-

pealed to her as a question of importance the lady replied and overwhelmed her critic, so says the *Musical News*, with the opinions of Türk, C. P. E. Bach, J. C. F. Bach, Goldschmidt, and as a final *coup de grâce*, Leopold Mozart.

Mme. Landowska's unique art has inspired the powers in control of the Royal School of Music in Charlottenburg-Berlin to establish a course in clavécin playing. It opened on the 1st of April.

\* \* \*

**R**IVALRY between two singers in an affair of the heart provided the audience assembled to hear "Carmen" at a provisional theater in Spain with a morsel of real tragedy the other day. According to a dispatch from Madrid to *Le Ménestrel*, the baritone Pardo and the tenor Martinez, rival candidates for the same dusky-haired damsel's affections, having come to the conclusion that one of them was *de trop* on this earth, decided to have recourse to mortal combat.

In order not to interrupt the series of performances at the Théâtre d'Arganilla de Alba, however, they decided to wait until the end of the season. Accordingly, when the third act of "Carmen" was under way on the closing night, *Don José* and *Escamillo* engaged in a bloody duel for the delectation of their audience. The combat was brief and the tenor fell dead at the feet of his rival.

\* \* \*

**A**s a prima donna conductor Oskar Fried is steadily extending his territory. This Berliner started out on his career a few years ago as one of the most intense of "storm-and-stress" baton-wielding interpreters, for whom was predicted a noteworthy future when the years that bring the philosophic mind should have exercised their leavening influence. The unsettled nature of his Berlin activities of late years may not indicate his having gained as yet that all-desirable ingredient of the composer's equipment, poise; but, on the other hand, his temperamental artistic personality has won for him new publics that otherwise might have remained unexplored to him.

Within the next few months he will go a-guesting in Milan and Paris, capitals that hitherto have not known him—in Milan to conduct a series of concerts—at La Scala this Spring, and in Paris to be a prima donna conductor for Gabriel Astruc in concerts at the new Théâtre des Champs-Elysées in November. Then for the next three years he is engaged to give a certain number of concerts with the Philharmonic Orchestra in Budapest each season.

\* \* \*

**O**NE more of the Old Guard of singers of the palmy days of the Dresden Court Opera's glory is about to reach the end of his long term of active membership. Karl Perron leaves the institution with which he has been associated for so many years at the close of this season, but thereafter he will remain an honorary member of the company and as such reappear from time to time as occasion offers. In thus practically retiring from the Saxon capital's opera world Perron follows Karl Scheidemantel and such colleagues of the opposite sex as the coloratura soprano, Erika Wedekind, and Charlotte Huhn, the contralto, both of whom, though younger, were sooner overtaken by the inexorable results of arduous stage work. Scheidemantel, long one of the most eminent of Germany's baritones, is now teaching in Dresden.

\* \* \*

**C**LOSING up his series of concert appearances in South Germany and Austria, Edwin Hughes, the Detroit pianist, visited Nuremberg as soloist of one of the concerts of the Philharmonic Orchestra of that city the other evening. Mr. Hughes played the Saint-Saëns Concerto in G minor to an audience of 1500, and after numerous recalls had to add an extra number, the time-honored rule of these concerts notwithstanding. Since taking up his residence in Munich this American artist has established himself solidly in the ranks of the Bavarian city's more conspicuous piano pedagogues as well as on the concert stage.

Salt Lake City's contribution to Germany's opera world has a new success to her credit. Lucy Gates, who since her début season at the Berlin Royal Opera has been gaining valuable répertoire experience at the Cassel Court Opera, made an unexpected appearance at the fourth symphony

[Continued on next page]



A Heinrich Hensel Automobile Party in Germany

Heinrich Hensel, the Wagnerian tenor, is here shown as host of an automobile party in his native Germany. Familiar to New York opera-goers, in the group of Herr Hensel's artist-associates in the picture, is Hermann Weil, the baritone, the second figure from the right of the picture, Herr Hensel being at the extreme right. The tenor is now at Covent Garden, where he sang *Tannhäuser* on the opening night.

opolitan, if her first season here be ex-  
cepted.

The American Emma Nevada's daughter, Mignon Nevada, who is in this season's company, comes from a tour of South Africa and Australia. As she comes from the colonies Felice Lyne goes out, as a Quinlan "Opera-in-English" star.

\* \* \*

**P**RIZE-WINNERS in the opéra and opéra-comique classes at the Paris Conservatoire are supposed to accept engagements first at either the National Opéra or the Opéra-Comique if openings can be made for them at either of these subventioned institutions. Suzanna Vorska, a young soprano who already has distinguished herself at the new Théâtre des Champs-Elysées, is in trouble with the Government's Department of Fine Arts for taking an independent stand.

After winning the first prize in opéra-comique at the Conservatoire last July she was engaged by Director Carré for the Opéra-Comique. He afterward released her and the directors of the Opéra promptly offered her a position in their company. Instead of accepting it, however, she signed a contract with Director Astruc for his new opera house, and there she appeared as *Teresa* in the opening performance of Berlioz's "Benvenuto Cellini," following this up with a special success as *Aennchen* in "Der Freischütz."

In accepting the Astruc engagement Mlle. Vorska defied the Conservatoire regulations, as a consequence of which her affiliations with the Conservatoire are canceled, and exposed herself to a forfeit of \$3,000. This fine the Government, determined to uphold the Conservatoire's prerogatives, has decided to exact, notwithstanding the hole it will make in the young singer's first season's salary.

\* \* \*

**N**EXT season had promised a return to America, after a long absence, of Jean Gérardy, whose last tour here partook of the nature of a honeymoon with

phenatedly American wife, Lilli Petschnikoff, have made frequent appearances together on the concert stage during the season now speeding toward its end.

Bruno Hintze-Reinhold, a pianist whose name is familiar to musical visitors to Berlin in recent years, is another about to seek pedagogical activity elsewhere. In the Autumn he will move to the Athens of Germany, otherwise Weimar, but he will still retain a Berlin connection by spending a part of every week in the capital.

Désiré Paques is a Belgian composer who lives anywhere but in Belgium. He now intends to break away from his Swiss headquarters in Vevey and settle in Berlin, there to teach composition and piano-playing.

\* \* \*

**W**HILE the feeling for opera in England gradually becomes accentuated here and the Metropolitan, standing on the defensive, proudly points to its unique position among the opera houses of the world in giving every opera in the language in which it was written, in so far as this is practicable, a movement has now taken form in Berlin to advocate opera in the original tongue there. Here is a significant rejoinder to the familiar argument of the champions of opera in the vernacular, that opera owes its popularity in foreign lands to the fact that the people there hear it in their own language. Yet, "How few operas of foreign nationality there are," says a German writer, "that make any kind of proper effect when translated into German!"

\* \* \*

**L**IKE Moriz Rosenthal, Wanda Landowska is capable of effectively using the pen as a mightier weapon than the piano in an occasional bout with her critics. Not long since the Polish pianist, who has made a specialty of the music of the early classics, was reproved by a German critic for beginning the trills in the E flat concerto by Mozart with the upper auxiliary instead of on the principal note. As it ap-

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## ECHOES OF MUSIC ABROAD

[Continued from page 9]

concert in Bremerhaven by answering an eleventh hour call for a substitute for Lola Artot de Padilla, who had been engaged but was unable to leave Berlin. The young American coloratura soprano was received with the utmost cordiality.

\* \* \*

AN English pianoforte teacher seeking advice of the *Musical Herald* complains of a pupil that "when she has to make a note flat she makes it sharp; when it should be sharp she makes it flat; and when she sees the natural sign she tries both sharp and flat before playing the correct note." A prominent London critic comes to the correspondence editor's assistance by suggesting that if this perverse pupil cannot be discouraged from learning the piano she should be given only the compositions of Arnold Schönberg, for "then it really won't matter in the least whether she plays sharp flat or natural—or all three."

\* \* \*

AND now a hammerless piano is next in order. A French engineer, according to *Music*, is constructing one, in which, in place of having hammers to strike, the tone is produced by an electric current which the pianist releases as he touches the keys. Experiments are said to have resulted in extraordinary mellowness of tone.

J. L. H.

### NEW PIANIST INTRODUCED

Von Ende Recital by Lawrence Goodman, Acquisition to Faculty

Friends of the von Ende School of Music, New York, gained an advance estimate of the work to be done at this institution next season as a result of the recital on April 24 by Lawrence Goodman, the pianist, who was recently engaged as a member of the faculty. Mr. Goodman studied piano with Ernest Hutcheson and theory with O. B. Boice, later going to Europe for two years' study with Josef Lhévinne in Berlin and at the Meister Schule at Basle, under the direction of Busoni.

For this introductory recital the pianist had chosen a program of wide scope, opening with the Schumann Symphonic Etudes, in which Mr. Goodman fully met the exacting demands of the various studies, rising with eloquent power to the climax of the finale. Next followed a Chopin group and the artist was extremely felicitous in his interpretation of the contrasting moods of the B Minor Scherzo, a Nocturne, the Valse in A Flat and the C Minor Etude. A group of much interest comprised Moszkowski's "En Automne," a Minuetto of Zanello and "Papillon," by Moriz Rosenthal, which were presented with musicianly care. Closing with the Liszt Etude "Appassionata," Mr. Goodman proved that he was entirely able to cope with its difficulties and he was given an enthusiastic recall.

### GRANVILLE'S SUCCESSES

Baritone Heard with Pleasure in New York and Jersey Appearances

Charles Norman Granville, the baritone, scored two decided successes last week in Middletown, N. Y., and in Summit, N. J. In Middletown he gave a recital assisted by Charles Gilbert Spross at the piano. His numbers were the Prologue from "Pagliacci," Spross's "Lorraine, Lorraine, Lorrée," Rogers's "Let Miss Lindy Pass," Brewer's "Fairy Pipers," Emmell's "Philosophy" and several others. In them Mr. Granville won the favor of his audience completely and was applauded to the echo. Mr. Spross was well received in compositions by Wagner, Chopin, Moszkowski, adding as an encore the Leschetizky transcription for left hand alone of the "Lucia" Sextet.

In Summit Mr. Granville appeared as soloist with the Summit Choral Society and Newark Lyric Club under Arthur D. Woodruff. Here his numbers were the Prologue to "Pagliacci," after which he was encored, the old English "My Lovely Celia," Brewer's "The Fairy Pipers," these meeting with so much applause that two encores were added, Emmell's "Philosophy" and Rogers's "Let Miss Lindy Pass." Vocally Mr. Granville was at his best and was the recipient of congratulations on all sides at the conclusion of the concert.

Mr. Granville has just been engaged as soloist for the Lexington, Ky., Festival on May 15 and 16.

Two interesting concerts were given at the Cincinnati Conservatory of Music, April 24 and 25. At the first compositions for two pianos were played by Messrs. Wilhelm Kraupner and Lee Paalz. Works by Reger, Rachmaninoff, Saint-Saëns and Liszt were heard, while at the second a string quartet played Mozart's "Eine Kleine Nachtmusik," two Glazounow pieces and Mendelssohn's E Flat Quartet, op. 12.

sistance by suggesting that if this perverse pupil cannot be discouraged from learning the piano she should be given only the compositions of Arnold Schönberg, for "then it really won't matter in the least whether she plays sharp flat or natural—or all three."

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J. L. H.

### FINE CHORAL SINGING

Philadelphia Artists Heard in an Admirable Performance

PHILADELPHIA, April 23.—The annual concert by the Strawbridge and Clothier Chorus proved, as usual, one of the most interesting events of the musical season. This admirable chorus of mixed voices, the membership of which is composed entirely of employees of the department store, with Herbert J. Tilly, general manager, as conductor, delighted a large audience with a program of selections from the works of Massenet. The program, except for the fact that it was rather too long, was unusually attractive. It was an absolute pleasure to listen to such music so skilfully and so sympathetically rendered, the chorus having the valuable assistance of sixty members of the Philadelphia Orchestra. The soloists also added much to the interest and success of the occasion, Florence Hinkle, the Philadelphia soprano, having much to do and doing it all well, while the tenor part was sustained in a finished manner by Nicholas Douty, also of this city. Reinald Werrenrath, of New York, was the baritone. Miss Hinkle's brilliant tones were heard to especial advantage in the rôle of *Mary Magdalene*, though in both of the other works she also sang with the taste and authority of a thorough artist. Mr. Douty's fluent execution, perfect enunciation and interpretation, give to his singing a rare artistic value.

Mr. Werrenrath has become a favorite with Philadelphia audiences, and justly so. His ability as a dramatic singer was displayed last evening in a manner that won him cordial applause, none of the opportunities that were offered him in the rôle of *Adam*, in "Eve," being slighted. One of the crowning points of the performance was the duet between *Adam* and *Eve*, to which he and Miss Hinkle gave a splendid interpretation. In addition to the orchestra, the chorus had the assistance of Henry S. Fry at the organ.

A. L. T.

### "MOVIES" SUPPLANT OPERA

Philadelphia's Opera House to Be Used for Pictures and Vaudeville

PHILADELPHIA, April 24.—E. T. Stotesbury, president of the Metropolitan Opera House Company of Philadelphia, announces that negotiations have been completed for the lease of the opera house to Frederick G. Nixon-Nirdlinger, who with Marcus Loew of New York will present vaudeville and moving pictures at popular prices, taking possession in the immediate future. The lessor will pay a rental of \$125,000 a year.

It has been arranged with the opera house company and the new management that not less than fifty nights between November 1 and March 1 of each year shall be reserved for use by the Metropolitan Opera Company of New York or the Philadelphia-Chicago company or any other company.

### Notable Quartet in Pittsfield "Messiah"

PITTSFIELD, MASS., April 21.—Handel's "Messiah" was sung in the Methodist Episcopal Church of Pittsfield recently. Much should be said in praise of the chorus which had been excellently trained by Charles F. Smith. The solo quartet consisted of Grace Kerns, soprano; Mildred Potter, contralto; Reed Miller, tenor, and Frederic Martin, bass. The results were of the highest artistic value, as might well have been expected in the case of four artists of such caliber.

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## VON WARLICH TO BECOME A TEACHER IN PARIS

Bureau of Musical America,  
Paris, 5 Villa Niel,  
April 10, 1913.

**R**EINHOLD VON WARLICH, the eminent baritone and *lieder* singer, in response to many requests from professional artists and others, has taken up his residence in Paris to open classes in voice instruction.

When I called on von Warlich the other day at his picturesquely situated studio at Villa Montmorency, Auteuil, he had just returned from the Sahara, and before that from America, important European business having compelled him to cancel a number of important engagements with the Philharmonic Orchestra in New York and other symphony societies.

As irresistibly cheerful and energetic as ever, von Warlich was as enthusiastic as a schoolboy about his recent Mediterranean trip, and gave me a most entertainingly graphic description of his journey on a camel across the desert from Tunis to Biskra.

"The greater part of the journey," he said, "was accomplished on camel-back, our party consisting of my wife, two friends, natives and myself. We entered the desert at Nefta. At Debilla I was the special guest of honor of the Calif. The trip was one of the most wonderful experiences I have had. The last two days' journey, over undulating sand dunes to Biskra, we accomplished in a diligence. My initiation into Arab life impressed me immensely."

I was favored with a view of the singer's souvenirs of his trip, which add a note of Oriental charm to the artistic atmosphere of his house. Von Warlich also showed me with great pride a remarkable collection of valuable old books, some antique Italian panels, old furniture and other artistic bric-a-brac. The singer's admiration of the soft, graceful, flowing garments of the East is so great that he no longer receives his dinner guests in an evening suit, but adopts a picturesque Oriental jacket which is extremely handsome.

It was not until von Warlich was perfectly satisfied that there was a serious demand for a teacher of *lieder* singing of his experience in Paris that he decided to make his present move. Although he has successfully appeared in opera and other departments of singing, von Warlich has a specialty, as a singing teacher, in the art of the song cycle, and he has so closely identified himself with the art of singing songs intended to form a series that a good many people inevitably think of some song cycle when they hear the name of von Warlich.

But the distinguished baritone is not by any means without experience in other

branches of music. The son of the German director of the private orchestra of the Czar of Russia, he began to study music at

ing up, in addition, singing and composition. When only seventeen years of age he went to America as a professional singer but wisely soon returned to Europe to complete his vocal training in Italy, where he sang in oratorios and concerts. After a second visit to America he appeared several times on the operatic stage in Germany.

finitely greater is the impression produced by the musicianship that is revealed in every note and phrase.

D. L. B.

### Beethoven's "Fifth" on First Popular Symphony Program by Mannes

It has been decided that the *pièce de résistance* of the first of the series of Sunday night symphonic concerts at popular prices to be held in Madison Square Garden is to be Beethoven's Fifth Symphony. This concert is to be given on May 18, under the direction of David Mannes, who is to inaugurate the series with an orchestra of 100 musicians, mostly from the New York Symphony and Philharmonic orchestras. The other half of the program will be made up of excerpts from the operas of Richard Wagner. The soloist is to be Mme. Julia Culp, the famous Dutch *lieder* singer, who will sing a group of songs, including Beethoven's "Adelaide." For these concerts the orchestra is to be placed on a platform in the center of the great auditorium and the chairs grouped around it, an arrangement which will make even those in the audience farthest from the orchestra nearer than those in the rear rows of an auditorium such as Carnegie Hall.

### Philadelphia Baritone to Return with European Laurels

PHILADELPHIA, April 15.—Theodore Harrison, the Philadelphia baritone, who went to Europe several years ago, to complete his vocal studies and to enter into concert work, and who has met with success in many foreign musical centers, will return to America for concert work the coming Fall. Among Mr. Harrison's many important engagements abroad have been two appearances with orchestra in Amsterdam, under Willem Mengelberg; with the Concert Verein Orchestra, Munich, under Ossip Gabrilowitch, and, again, under Ferdinand Loewe; with the same orchestra in Vienna; with leading orchestras in Frankfurt, Heidelberg, Augsburg, Strassburg, Leipzig, Bonn, Karlsruhe, Scheveningen and other cities; with prominent singing societies in Munich, Berlin, Darmstadt, Glogau, Heidelberg, Jena and Essen, besides other engagements in Winter subscription series, recitals and private musicales.

A. L. T.

### Mr. Humiston Re-engaged by the New York Philharmonic

W. H. Humiston, who during the Winter just passed has acted as program annotator for the concerts of the New York Philharmonic Society, Josef Stransky conductor, has been re-engaged by the organization for next season. In addition to his work in this capacity Mr. Humiston has this season done some conducting, notably the performances of his "Southern Fantasy" for orchestra in December in New York and his "Iphigenia" in Boston in January.

### Van Vliet and Mrs. Gannon End Series in Oshkosh

OSHKOSH, Wis., April 10.—As the closing concert of the artists' series, presented under the local direction of Mrs. A. B. Lancaster and Miss O'Hanlon, the Gannon-Ford Van Vliet trio presented an excellent program before a representative audience at the Century on April 3. Rose Lutiger Gannon, the Chicago contralto, and Cornelius Van Vliet, the Dutch cellist, who appeared here earlier with the Minneapolis Symphony Orchestra, alternated with seven groups, and the soloists were greeted with persistent applause. Susie Ford, pianist, was no small factor in the success of the program.

M. N. S.

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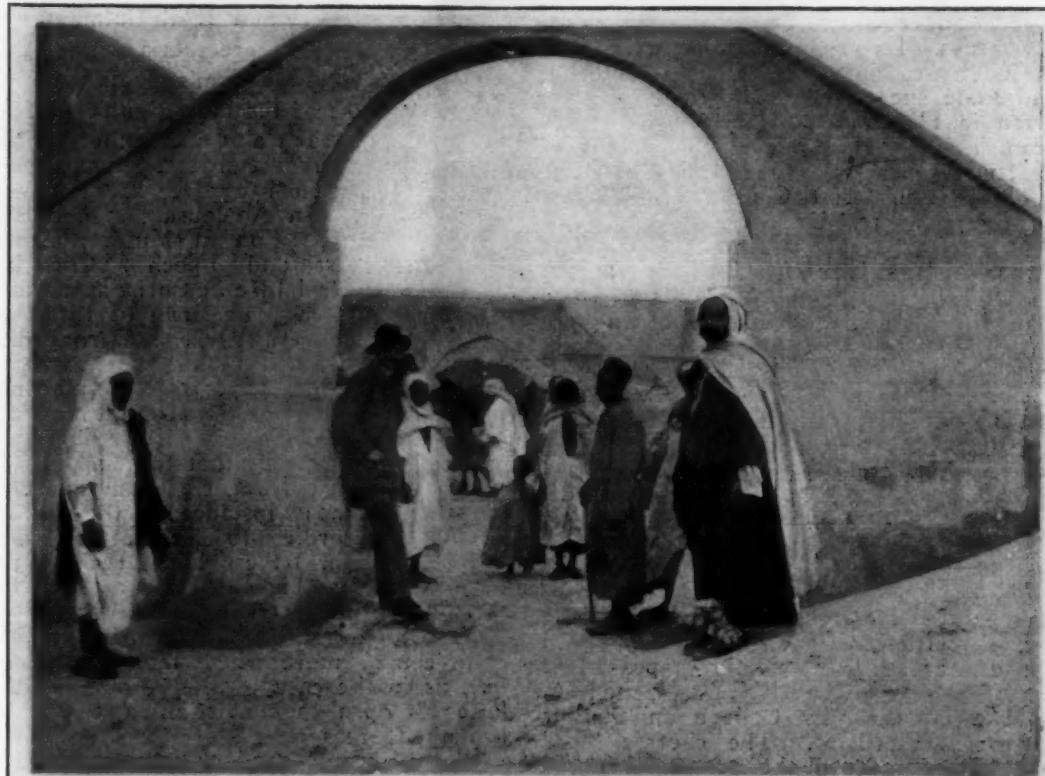
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Reinhold von Warlich, the Eminent Baritone, on a Journey Across the Sahara. The Upper Picture Shows von Warlich Waiting for the Calif of Debilla, Whose Guest He Was. The Middle View Is of the Singer-Traveller's Caravan, and Below He Is Shown in the Oasis of El Ould.

a very early age and made such progress, both with violin and piano playing, that he left his native city of St. Petersburg for Germany, where, at various musical centers, he continued his instrumental studies, tak-

He made his London concert début in 1905. The timbre of von Warlich's voice, a true basso cantante, is as remarkable as its volume, but both quality and quantity are forgotten at the moment of his singing, so in-

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### Atlanta Festival Chorus Does Some Fine "A Capella" Singing

ATLANTA, Ga., April 18.—The work of Atlanta's splendid Music Festival Chorus is going forward uninterruptedly amid the preparations for opera week. Several thousand people heard this chorus Sunday in its third public appearance. The chorus is made up of more than four hundred voices, under the direction of Dr. Percy J. Starnes. Its greatest accomplishment is the ability to sing without accompaniment, and some exceedingly difficult songs were given in this manner Sunday. The program included Pinsuti's "In This Hour of Softened Splendor," "The Sands o' Dee," by McFarren, "Lost Chord," "Sweet and Low" and others. Dr. Starnes's solo numbers on the great organ included "The Dance of the Hours," Ponchielli, and a Grand Choeur by Guilmant. One of the happy incidents of the concert was the presentation to Dr. Starnes, by the chorus, of a beautiful reproduction of the "Winged Victory." George W. Williams made the presentation address on behalf of the singers and expressed appreciation for Dr. Starnes's instruction and leadership.

L. K. S.

### Music School Settlement Orchestra Assists at Organ Recital

The Senior Orchestra of the Music School Settlement, New York, of which David Mannes is conductor, appeared at the regular organ recital of Samuel A. Baldwin at the City College on Sunday afternoon, April 20. The chorale "Ein' feste Burg" opened the program, played by orchestra and organ. The orchestral numbers were two movements from a Handel Concerto Gross, Massenet's "Last Dream of the Virgin" and a Czibulka Minuet, the Quintet from "Die Meistersinger" and pieces by Grieg, Mendelssohn and Svendsen. Professor Baldwin played the Bach Fantasie and Fugue in G Minor, Reger's "Benedictus" and "Pastorale" from op. 59, Guilman's "Marche Funèbre and Chant Séraphique" and pieces by Hollins, d'Evry and Thiele. A large audience heard the concert.

### Benefit for Former Metropolitan Artist

A testimonial performance was given Sunday night, April 20, at the Casino Theater for the benefit of Georgine von Neuenhoff, a former member of the Metropolitan Opera Company and of the Irving Place Theater German dramatic company. The many actors, singers and other musicians who appeared drew out an audience that packed the house.

Some of those who gave their services were Nahan Franko and his orchestra, Mme. Josephine Hartmann-Vollmer in piano solos; Mme. Christine Langham, in a soprano solo; Henrietta Bach, in a violin solo; Mme. Mathilde Cottrell, in a recitation; Carl Jörn, in a tenor solo; Victor Herbert conducting the orchestra in a selection from his latest operetta, "Sweethearts"; Johanna Gadski, in three songs; Leo Schultz, in a violoncello solo, and Putnam Griswold, in three songs.

### Providence Symphony Season Has Successful Climax

PROVIDENCE, April 17.—The last of the season's concerts of the Providence Symphony Orchestra, Roswell H. Fairman conductor, was held in Memorial Hall Wednesday evening before an audience that filled every seat in the hall. Mr. Fairman gave an excellent reading of the Beethoven No. 3 Symphony, the orchestra excelling all previous efforts of the last two seasons. Grieg's "Peer Gynt" Suite was played with fineness and delicacy of shading.

The soloist was Louise F. Roberts, a young pianist who is a pupil of George A. Slocum of Pawtucket, and who created a sensation by her playing of Moszkowski's Concerto, op. 59. Miss Roberts played with remarkable technic and musical feeling. Mr. Slocum conducted the orchestra for this number.

G. F. H.

### Success of Alice Kraft-Baroni on San Carlo Opera Tour

Mme. Alice Kraft-Baroni, the talented soprano, has completed a twenty weeks' season with the San Carlo Grand Opera Company, which has been appearing in the East. She has been heard with much success and has received the praise of the critics wherever she appeared in important rôles of "Lucia," "Rigoletto," "Faust," "Barber of Seville," "Carmen," "Traviata" and numerous other operas.

### Baltimore Music Club Official Weds

BALTIMORE, April 21.—Frederick H. Gottlieb, vice-president of the Floréstan Club and prominently known in musical circles, was married to Helen Devries on April 16 at Wheeling, W. Va.

W. J. R.

## WEINGARTNER ON THE PHILOSOPHY OF APPLAUSE

European Bureau of Musical America,  
Neue Winterfeldstrasse 30,  
Berlin, April 12, 1913.

THE new pocket almanac, issued by the Concert-Direction Emil Gutmann for the season 1913-14 represents a decided improvement over the firm's publication of last year. One of the most significant features of this year's almanac is the number of really valuable contributions by personages of such consequence as Felix von Weingartner, "On Applause"; Oskar Bie, "The Racial Question in Music"; Georg Graener, "Art and Epoch"; Christian Sinding, "Musical Life in Christianity"; and Frank Wedekind, "The Song of Life."

Conspicuous among these interesting dissertations is that of Weingartner, whose treatise of a subject of such far-reaching interest as "applause" is bound to attract considerable attention.

Weingartner claims that the clapping of hands is but a natural, elementary gesture of gratification, as instanced in the case of a child. According to Weingartner (and also many others) the public is really nothing but a great big child and as such inclined to show its prejudice either for or against an artist or a work of art. No child can be more wilful than the public, but, as in the case of the former, so the latter is open to conviction and can be brought to reason.

The celebrated conductor is not inclined to consider intensity of applause as a criterion of the merit of a musical performance. This frequent and false conception has led to the lowest and most detestable as well as to the most generous attempts to correct or direct the natural manifestations of applause. The former is represented by the clique, most obnoxious and immoral of institutions, which, where it is not properly suppressed, as is the case in some cities, is to be compared to a tyrannical revenue board levying tribute with the greatest despotism. But, says Weingartner, the generous attempt to control natural manifestations of applause, as in the case of well-

meaning friends, is not very much unlike the other institution in its effect, at least. Truly enough, this latter clique is not paid for, but is, on the contrary, governed by the most ideal motives, viz., those of friendship. Yet it stands to reason that such partisans can do almost as much harm as a hired clique in so far as they may consider the senseless applauding of their favorite not more important than the rejection of his or her rival. Fortunately, the author goes on to say, all such attempts, paid and gratis, to govern applause are at once recognizable, even by the most uninitiated.

Then there is another and an ideal manner of controlling normal applause, i.e., to suppress it by understanding where it might prove disturbing, as after the movements of a symphony, after the individual numbers of a group of songs, etc. With this end in view, it has also been forbidden in some cases to raise the curtain after an act in the opera, so as not to destroy the illusion created. All these rules, says Weingartner, may have their justification from an artistic standpoint, but as the relationship between artist and public is one of "give and take" it were the height of folly to try to suppress the honest manifestations of the enthusiasm of an audience.

On the occasion of the first performance of "Parsifal" Wagner himself gave evidence of his ideas on applause. He had prohibited all applauding and the first act came to an end amid deathlike silence. After the second act he felt that this silence jeopardized the success of the work and, admitting his mistake, personally gave the signal by openly applauding the performing artists.

Weingartner admits that applause and the consequent raising of the curtain after the individual acts of an opera may very well be omitted, but, at the end of a performance, if a great impression has really been made, the public should not be denied the right to see once more and thank those artists who have given this pleasure.

O. P. J.

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## WISCONSIN MUSIC TEACHERS SOUND NOTE OF UPLIFT

**Plea for Music as an Accredited School Study—Its Value as Mental Stimulus—Warning Against Fake Teaching—The Musician's Income and Morals—Personal Eccentricity a Thing to Avoid**

MADISON, Wis., April 21.—Many things of vital interest to the musical profession in general and of particular value to music throughout Wisconsin were ably discussed when the Music Teachers' Association of Wisconsin held its annual meeting as guests of the

University School of Music in Madison last week. The program covered three days, Tuesday, Wednesday and Thursday.

President Charles R. Van Hise, of the University of Wisconsin, welcomed the teachers of the State and extended the hospitality of the university. As the legislature was in session, Gov. Francis McGovern found it impossible to attend personally, but his

private secretary, Duncan McGregor, came as his proxy, and cordially welcomed the association to Madison. The response was by the president of the association, Mrs. Elizabeth Battle Bintliff, of Ripon.

The first evening's entertainment was furnished by the Artists' Trio of Madison, and the excellence of its performance was beyond criticism. It is strictly within the truth to say that this organization is to Madison what the Kneisel Quartet is to New York. Later came the third concert of the season by the Theodore Thomas Orchestra, the fact that the appreciation of the Madison public has made it possible to support such a series of symphony concerts being but further evidence of the awakening of the public to the best in music.

An able paper by Theodore Winkler, supervisor of music in the public schools of Sheboygan, was devoted to "Teaching of Sight-reading in Public Schools." This was delivered at the Wednesday morning session.

### Value of Sight-reading

"Music, to keep its place in the curriculum of our schools, must be more than a source of recreation," said Mr. Winkler in the course of his address; "it must be a brain stimulus, an aid to other lessons. You may say that sight-reading will be of practical value to only a small number of our



Banquet of the Wisconsin State Teachers' Association in Madison Last Week

pupils in their lives, while the large mass of them will never make use of the ability thus acquired. Granting this, even then the teaching of sight-reading retains its importance in our school music, if for no other reason than that of being an excellent means of training the mind and ear. As a stimulus of mental activity it has no peer, and, even though the pupil may not do very much singing in his later years, he will always be a listener, he will frequently enjoy opportunities to hear music, and will listen the better for the training he received in his youth."

Following Mr. Winkler's paper came an animated discussion of the conditions of music in our public schools. The discussion

A talk on "Key Board Harmony and Teaching Principles," by Effa Ellis, of Omaha, was along the lines of the most advanced thought of the day, being the embodiment of all the best of psychological teaching.

The Thursday morning concert gave further evidence of the splendid musicianship to be found among the teachers of Wisconsin. When one stops to think that these teachers are employed from eight to twelve hours a day in their teaching it is, indeed, remarkable that they can come before the public with so artistic and finished a performance as they gave. Miss Bergman in her Debussy numbers showed herself a true artist, her vocal technic being

after a fashion, and then, with little or no knowledge of even the rudiments of their art, attempt to pass on their impressions to others. This charlatanism is prevalent, not only in America, but also in Europe. There is too much fake teaching going on in our country, and something ought to be done to put an end to it. Doctors, dentists and lawyers must first obtain a certificate of competency before they are allowed to practise their profession. Even a barber is not permitted to perform his tonsorial duties until he has received a certificate showing his ability. Is not our profession on an equally high plane with any one of these, and are we, too, not entitled to the protection from impostors which the law affords them? And to this end let us agitate the cause for the creation of a State board of examiners for those who wish to enter our profession, so that only those who are equipped with the necessary knowledge and lofty ideals may be permitted to impart to others the rare beauty of the art of arts."

The paper, "Points of Divergence in Voice Teaching," by D. A. Clippinger, of Chicago, was so much in accord with the opinions of all who heard him that no discussion followed.

### Mrs. Bintliff's Address

The president of the association, Mrs. Elizabeth B. Bintliff, who is also director of the School of Music, of Ripon, delivered one of the most important addresses of the convention on the general subject, "Emphasis of Instruction." She said in part:

"Home missionary work in music needs

[Continued on next page]



A Group of Prominent Delegates. Left to Right: The Mesdames Lehmann, Lundstrom, Conlon, Poole, Watt, Zobel, Baker and Hyde and Mr. Winkler

hinged upon the point of credits. It seemed to be the consensus of opinion that credit should be given in the high schools for work done in music quite as in other subjects. Several schools of the State are trying out systems of giving credit for musical work done outside of school, it was said, and the question arose here as to who was to determine what teachers outside the schools were to be allowed to go on the accredited list.

The evening concert was made especially enjoyable by the appearance of Mrs. Marie Sidenius Zendt, of Chicago, who displayed rare charm of voice and personality.

more than adequate to this most exacting music.

Harrison Hollander, of the piano department of the Wisconsin Conservatory of Music, Milwaukee, gave an interesting and authoritative "Chronological Survey of the Great Piano Teachers since Clementi," following it with a pertinent plea for higher teaching standards to-day.

### Too Much Fake Teaching

"The musical profession seems to the uninitiated a very easy way of earning a livelihood," said he, "and, as a consequence, there are many who learn to play or sing

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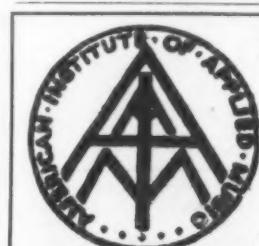
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## WISCONSIN MUSIC TEACHERS SOUND NOTE OF UPLIFT

[Continued from page 13]

to be done. There is a great opening for it in every town, city or village represented here to-day; it should be done by every one of us. There is one thing which we must be very careful about, however. Do not as you value your life and reputation let the public know you are exercising your missionary spirit on them. They do not like it. They do not want to have their taste cultivated, and are very well satisfied with their own standards as regards music education. But there are innumerable ways in which good may be done, so quietly as to cause no offense or opposition.

### The Musician and His Income

"It is commonly said that the world owes everybody a living. We as musicians are entitled to a generous one, if we in turn are generous in responding to the needs of the world and the part of it in which we live. Musicians have many demands upon their purse strings. We must live up to the standards of our professions. It makes us people of taste and refinement. We cannot live comfortably in an environment not suited to our tastes and requirements. The education and preparation for the musical life is large in expense and we have a right to expect a proper return on our investment. We have a right to a comfortable income which will enable us to provide for our old age. But we have not the right to commercialize our profession to the extent that we reap where we have not sown."

"We have a duty and obligation to the cause of music itself. We have either been called, or we have called ourselves to serve a most exacting mistress. In preparing for the musical life there has been a long period of patient, persistent and indefatigable

study. And to this probably has been added extended study along other lines of intellectual work. The most intelligent and successful musicians will be found to be those who have been most thoroughly educated in every way. We must keep abreast of modern ideas in teaching our own subject. We must keep our minds active by reading and studying not only the subject of music, but other subjects, such as philosophy, history, poetry and good literature of every kind. We must not neglect the reading of magazines and newspapers. Current events are of vital interest to the world and must not be neglected, else we may deserve the opinion more than once expressed by those, *supposedly*, who know, that 'Musicians do not know anything but music.'

"How may we know where to place the 'Emphasis of Instruction' in our home towns or in our State? We must study them and see what they need that we can give them. We can begin with the individual pupils. The individual is always the true representative of his environment. It rests with the teacher entirely as to whether a child is to have right ideas regarding music, its uses and abuses. Through the child the parents must be reached. They need as much education in matters musical as the child.

### Low Musical Literature

"One has only to look at the music lying on the piano in the homes to see the taste of the elders. People who would not tol-



Delegates to the Wisconsin State Music Teachers' Association Convention Preparing for a Sight-seeing Auto Tour

### The Musician's Morals

"The life of a musician must be above reproach. When we take ourselves in hand and take stock of our own capital it is well that we place some emphasis on our ability to discipline our own spirits as well as our minds. Unfortunately musicians are made of the same clay as the rest of humanity. Because of the prominence of the musician in the community he is beheld of all men. If his human nature gets the better of him, if he errs in any way, again a reproach is cast upon the cause of music and gives people the opportunity to say what is sometimes said, 'Music tends to lower the moral standards of its followers.' This is not so. The fact is that derelicts of human life are to be found among all classes of men and women, among all professions, but the private life of ordinary people is not exposed to view.

"How many times we hear people say, 'Musicians are all jealous of each other.' This is not true either, generally speaking, any more than it is of people in other walks of life. In reality there is a friendly spirit existing among musicians which has its own characteristic qualities due to extraordinary ties of sympathy in a common cause. This spirit ought to be cultivated to its highest degree. The State teachers' associations will contribute to it and we as individuals can exercise it.

### Eccentricity to Be Avoided

"Then, again, if a musician shows any symptoms of being 'queer' if he wears long hair, or exhibits any eccentricities his mental status is questioned: 'O, he is a musician.' 'They are all crazy.' These are some of the things we have to contend with in serving the public. So I would first place the 'Emphasis of Instruction' upon us as individuals. We must study and know ourselves. Let us learn if we have any eccentricities not to make an exhibition of them. Let us learn that an ungovernable temper is no more to be excused in a musician than in other people—that we can better serve if we cultivate qualities of serenity and repose.

erate a low class of literature in their homes, allow and even purchase a correspondingly low class of music for their children to use. In these days when so much that is pure and good is written for children, the teacher should see to it that they have it. They can easily interest them in it, and what the children like, the parents usually are willing to buy. I am not in any sense an agent or promoter of the mechanical instruments which are becoming so plentiful. I believe in them, however. Every home where there are children is the better for them. The teacher can advise and help in the selection of the records. There is an argument I know, advanced frequently, that the mechanical instrument because it is easy to manipulate and gives pleasure without effort, tends to discourage the effort to learn to play or sing. I do not agree with this idea. The records of a machine of the best music, played or sung by the first artists of the times, cultivate the taste for the highest class of music and arouse the ambition of the young student to emulate the artists that he hears. Listening to good music gives keen appreciation of it.

"The supervisor has another opportunity to serve the cause of music. He can make his work with the children so instructive, so valuable, as a means not only of culture but of mental discipline, that the school boards may be persuaded to add practical music courses to the curriculum and give some credit for it in their scheme of education.

"But there is a larger field for the teacher of music than the success of the individual pupil. We turn again to the locality of the teacher. Is your town all that it ought to be morally? If not, what can you do to help it? The State of Wisconsin I regret to say is 'wide open.' The 'lid is off' in too many of our towns. As we walk the streets of our cities we hear the sound of music—saw the mark—penetrating through latticed doors and screened windows. If the emissaries of good do not understand the attraction of music and the fascina-

tion it has for young people, the emissaries of evil know it and use it as a decoy for leading the unwary in paths which end in misery. What are we doing to offset these attractions—light, warmth, welcome and music? Have we any place in our cities where these are offered under better auspices, where the surroundings are pure and it is safe for the boys and girls to be?

### Election of Officers

At the business meeting the following officers were elected for the ensuing year: Honorary president, Prof. F. A. Parker, Madison; acting president, Prof. Arthur W. Locke, Madison; vice president, Blanche Wilson, Carroll College, Waukesha; secretary, Mrs. Georgia C. Hyde, Madison; treasurer, Mr. Horstmeier, Manitowoc; auditor, Mrs. A. L. Heilman, Merrill.

VICTOR TEMPLETON STREATON.

### Popular Soloists in Gaul Cantata at Jersey City

Before an audience of 1,000 persons an excellent performance of Gaul's "Holy City" was given on April 10 at the Emory M. E. Church, Jersey City, with William H. Pagdin as conductor of the chorus and with the following soloists: Ruth E. Smith, soprano; Mrs. Alice Moncrieff, contralto; Mr. Pagdin, tenor, and Gilbert Wilson, bass. Mrs. Bula C. Blauvelt was the organist. Preceding the cantata the chorus sang "By Babylon's Wave," Gounod; Mr. Wilson gave an impressive delivery of Shelley's "Inheritance Divine" and Mrs. Moncrieff sang Randegger's "Save Me, O God."

### Evening of Song for Bowery Mission

An evening of song for the benefit of the residents of the Bowery Mission, New York, was given, April 15, under the direction of Prof. J. H. McKinley, the tenor and teacher of music. A chorus, trained by Mr. McKinley, led in the singing, among other numbers, of "Nearer, My God, to Thee," in memory of the *Titanic* heroes and heroines who lost their lives a year previously. Those who sang solos included Mary Carson, Mrs. Golden McCune and Lena Conklin, sopranos; Mrs. Alice Ward and Mrs. E. L. Minard, contraltos; E. G. Von Duhn, baritone, and A. Lundberg, basso.

### Ernest Schelling Ill in London

LONDON, April 21.—Ernest Schelling, the American pianist, has been obliged to cancel the recital which he was to have given at Queen's Hall to-day because of illness contracted on his trip across from New York aboard the *Olympic*. Mr. Schelling hopes to be able to give a recital a week from to-day. He is at present a guest of Lord Justice Fletcher Moulton.

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**MME. BLAUVELT IN RUSSIAN SYMPHONY FESTIVAL CONCERT**



Lillian Blauvelt, the Famous Soprano, Who Has Returned to the American Concert Field

In its series of "festival concerts" at Carnegie Hall last week, the Russian Symphony Orchestra under Modest Altschuler gave an Italian program on Wednesday evening, with Lillian Blauvelt, soprano, and Gustav Bergmann, tenor, as soloists.

The symphony of the evening was Mendelssohn's so-called "Italian," a work which, it is said, grew out of his Italian journeying. As the occasion was also a Shakespeare anniversary Tschaikowsky's "Romeo and Juliet" Overture was played and Mr. Bergmann sang the final scene from Verdi's "Otello." The other orchestral numbers were the "Dance of the Hours" from Ponchielli's "Giocanda" and the Rossini "Tell" Overture.

Mme. Blauvelt, who returns to the American concert field this year after many successes in Europe, sang first an aria from Verdi's "Sicilian Vespers" and later a group, made up of Durante's "Danza," Delibes's lovely "Pour quoi?" and Desseauer's "Ouvre." So favorable an impression did she make with her hearers that after each of her appearances she was obliged to add an extra, giving first a dainty German song and later the old English "Cherry Ripe." Her voice is brilliant, capable of the intricacies of coloratura singing and her technical agility is unusually fine. In addition to her vocal gifts she possesses a charming personality which in singing plays so important a part.

**Organist McClellan Back from Season of Study Abroad**

SALT LAKE CITY, April 24.—Prof. John J. McClellan, presiding organist of the Salt Lake Tabernacle and dean of the Utah Conservatory of Music, has just returned from Berlin, where he spent a most profitable musical season. While there he pursued his organ studies with Bernhard Irrgang, organist of the cathedral and one of the greatest masters of the instrument in

Europe. He also took a course of piano with Alberto Jonas and composition with Alexander von Fielditz. During his stay Mr. McClellan was privileged to play upon all of the important organs of Berlin, including the instrument of the cathedral. He also played on the organ of St. Michael's Church of Hamburg, which is the largest in the world. Upon leaving Berlin Mr. McClellan made an extensive trip through the South of Europe, accompanied by his ten-year-old son, and then went to Paris for a course of study with Charles M. Widor, the famous organist. Z. A. S.

**MME. BRIDEWELL IN BENEFIT**

**Contralto Lends Her Gifts to Cause of Brooklyn Music Settlement**

An overwhelming success attended the recital of Mme. Carrie Bridewell, the celebrated contralto, in the Brooklyn Academy of Music on April 22. With a voice beautifully adapted to her work and an interpretative zeal which won enthusiasm from her many hearers, this former member of the Metropolitan Opera Company sang a program of songs in English, Italian, German and French. The purity of her enunciation was backed by a thorough knowledge of the traditions of her songs. The concert was given for the benefit of the Music School Settlement of the borough, and the audience represented a fashionable element of Brooklyn musical life.

Handel's "Dove sei, amato bene," Paisiello's "Chi vuol la Zingarella" and Seccchi's "Lunghi dal caro bene" comprised Mme. Bridewell's first group and showed her artistry in music of the old school. Six delightful French songs followed: Saint-Saëns' "La Brise," Massenet's "Adieu, Petit," Debussy's "Mandoline," Hahn's "Nuit Douce," Bemberg's "Il Neige" and the Basse-Bretagne "Angelus," the latter accompanied by R. Huntington Woodman at the organ. The echo of the bells, blending with the mellow tones of the singer, was most effective. In Beethoven's "In Questa Tomba" and Chadwick's "Allah" Mr. Woodman accompanied also.

This contralto showed the depth of her interpretative powers in the German songs, which were Franz's "Im Herbst," Reger's "Ich Glaube, Lieber Schatz," Schumann's "Widmung," Strauss' "Staendchen" and Reger's "Waldeinsamkeit." The latter was repeated. "Lullaby, My Baby" was given as an encore to the Strauss number. Mary Turner Salter's "Cry of Rachel" showed tender lyric beauty as well as dramatic force. The Marion Bauer "Light," Mrs. Beach's "Ah! Love but a Day" and Eden's "What's in the Air Today?" were received with heightened enthusiasm, and a little child's prayer followed without accompaniment. Walter Kiesewetter was the intelligent and efficient accompanist of the evening.

G. C. T.

**Elephant and Tiger Lift Voices in Opera**

MILWAUKEE, April 27.—Strange noises heard in unexpected places alarmed some of the audience at "Hansel und Gretel" as given last night at the Auditorium by the Chicago Opera Company. A small circus was quartered in the basement of the Auditorium and the elephant and the tiger trumpeted their protests when the music above them interrupted their slumbers. Their efforts were so effective that many people thought that they were part of the opera.

**NEW YORK AS OPERA MARKET OF THIS HEMISPHERE**



Principals of Havana Opera Company—Left to Right: Above, Eugenio Battain and Francesco Federici; Center, Edvige Vaccari and Lucrezia Bori; Below, Umberto Macnez and Andres de Segurola

SINCE opera was first given on this side of the Atlantic the market for grand opera artists has always been in Europe, but the recent increase of patronage for the higher class of music in this country has not only brought over a great many fine artists but has also attracted a number of the more enterprising European agents. Consequently New York is becoming the operatic center of the Western hemisphere and the directors of opera in all parts of both American continents are coming here to engage their song-birds instead of going to Europe.

A striking example of this was the recent organization of the company to give two months of grand opera this Spring in Havana, Cuba. For this aggregation every member was engaged in New York by Antonio Bagarozy, the agent for foreign and American singers and musicians. The board of directors of the Havana institution deposited twenty-five thousand dollars with Mr. Bagarozy as a guarantee and gave him full authority to select the entire company, practically every member of which has sung in grand opera in the United States with either the Metropolitan, the Boston, the Chicago-Philadelphia or the Aborn English Grand Opera companies.

The whole Havana organization of 104 persons left New York on Thursday morning of last week on the *Moro Castle*. Alfredo Misa is the impresario and among the leading members are: Lucrezia Bori, of the Metropolitan Opera Company; Emilia Leovaldi, Edvige Vaccari, Adalgisa Giana, Flora Pineschi, sopranos; Umberto Macnez, of the Metropolitan, Eugenio Battain, Pietro Audisio, tenors; Francesco Federici, Mario Hediger, Giuseppe Picco, Emilio Pineschi, baritones; Andres de Segurola, of the Metropolitan, Giovanni Martino, bassos; Eugenio Coletti, buffo; Arturo Bovi, conductor; Amedeo Barbieri, assistant conductor; Armando Agnini, stage manager; Fernando Giaccone, prompter.

**Inga Orner Makes Philadelphia Début with Aid of a Lutist**

PHILADELPHIA, April 15.—Inga Orner, the Norwegian lyric soprano, made her first appearance in Philadelphia on April 8, at the New Century Club, assisted by Erik Luther, ballad singer and lutist; George Westly, violinist, and Anna Rosenquist Wallin, accompanist. Miss Orner's artistic offerings included several Scandinavian numbers, the "Jewel Song," from "Faust," and "Rose Marie," by Collan.



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"Une vraie petite artiste avec beaucoup de charme."—*Le Figaro*, Paris.

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## PLANS REJUVENATION OF PITTSBURGH MOZART CLUB

Conductor McCollum Urges Renewed Support—Big Church Position for "Pittsburgh-Trained" Tenor

PITTSBURGH, PA., April 28.—Conductor James P. McCollum, of the Mozart Club, desires to rejuvenate that organization, if the public will lend the proper support. Andrew Carnegie has made a yearly contribution to this organization, as well as other prominent Pittsburghers, but Director McCollum says that many of the organization's supporters have passed away and that renewed support is needed. This society has always kept up intense interest in musical affairs, not for any personal gratification, but wholly in the interest of presenting good music to the music lovers of Pittsburgh. It is the oldest musical society in Pittsburgh and if present plans are carried out the Mozart Club of the future will be far better than it ever has been in the past.

Will A. Rhodes, who has gained distinction as a tenor soloist of the Pittsburgh Male Chorus, has been chosen as tenor soloist of the quartet of the First Presbyterian Church, the highest paid church quartet in Pittsburgh. Mr. Rhodes is the first "Pittsburgh-trained" tenor to be chosen for this position.

In Mischa Elman's appearance at the Schenley a few nights ago the young Russian violinist met with a very hearty reception. His work was exceedingly brilliant, his finger technic demonstrating that he is one of the world's leading violinists. The Wieniawski concerto was played with simplicity and a mastery of style. Another favorite offering was the Beethoven minuet. His last number was the Sarasate "Introduction et Jota," which was presented in such a fascinating manner that his audience refused to leave the hall until he played an encore.

E. C. S.

### Concert Series by Peabody Students Auspiciously Opened

BALTIMORE, April 28.—The first of the series of exhibition concerts by the most advanced students of the Peabody Conservatory was given April 25. The work of the students revealed artistic ideals in keeping with the high standards of the conservatory in all departments represented on the program, piano, vocal, violin, organ and 'cello. The audience packed the concert hall and showed its appreciation by enthusiastic applause and recalls of the student artists. The program follows:

Schumann, Fugue on Bach, for organ, Margaret Ingle; Papini, "Romanza Appassionata," for violin, Benjamin Eisenberg; Chopin-Liszt, two Polish songs for piano, Agnes Wirt Hall; Massenet, Aria from "Hérodiade," for soprano, Edna M. Joynes; Lindner, Serenade from Concerto, for 'cello, Louis

Schwartz; César Franck, "Variations Symphoniques," for piano, Marguerite James; Borowski, Allegro from Sonata in A Minor, for organ, Rhoda K. Berryman; Vieuxtemps, Romance in F Major, for violin, Olga von Hartz Owens; César Franck, "La Procession," Schubert, "Gretchen am Spinnrade," for soprano, Mildred Matthews; Liszt, "Gondoliera"; Moszkowski, Etude in G Minor, for piano, Madeline Heyder; Gounod, Valentine's Aria from "Faust," for baritone, S. Taylor Scott; Sulzer, "Sarabande," Kreisler, "Liebesfreud," for violin, Samuel Korman; Liszt, Rhapsody No. 12, for piano, Edward Hargrave.

W. J. R.

### "SILHOUETTES" OF SPAIN

#### Spanish Colony in Evidence at Novel Recital of Mme. Rosalia Chalia

Any one who might have asked the question "Habla Español?" in the ballroom of the Hotel Plaza on Wednesday evening, April 23, would have received many an affirmative answer, for there was a large representation from New York's Spanish colony present at that time to hear the introductory recital of "Spanish Silhouettes" by Señora Rosalia Chalia. Not only were the principal artist and her musical numbers products of Spain, but she had for her aides Señor R. Llada, a Spanish pianist, and Señoritas Carmen and Flores Fernandez, dancers. Among the boxholders, according to the program, was Señor F. Javier de Salas, the consul general for Spain.

One lone Anglo-Saxon appeared on the platform, and that was Prof. Henry T. Fleck, of the Normal College, who made a brief address at intermission. Prof. Fleck said that he had made a compact with Mme. Chalia, which depended upon an agreement which he hoped the audience would make with him. That is, Mme. Chalia had agreed to sing the "Habañera," from "Carmen," in case the audience applauded his speech. The singer was forced to keep her promise, descending to the piano in all her Castilian finery in order to play her own accompaniment.

This recital was not to be judged from the standpoint of a vocal purist, but it was interesting in the insight which it gave into the folk songs of various sections of Spain, as well as one or two airs from Madrid comic operas. Of the two young dancers Flores was indeed a little Spanish "flower," and together they danced the real "tango," which Prof. Fleck described as having "originated in Spain, degenerated in the Argentine and been improved upon in New York."

K. S. C.

### Genée to Tour Australasia

LONDON, April 26.—Adeline Genée left London to-day for a tour of Australia and New Zealand. She will not return to England until Christmas. She is highly pleased with the success of her recent American tour and with the enthusiastic way in which she was received everywhere.

## BRILLIANT FESTIVAL ENDS YORK'S SEASON

"Carmen" in Concert Form and a Symphony Program Give Much Pleasure  
—A Chorus of 150 Voices Heard

YORK, PA., April 25.—With the tenth annual festival of the York Oratorio society, the music season in this city was brought to a triumphant close in the York Opera House on Wednesday night. Bizet's "Carmen" was presented in concert form, and there was a varied symphony program by the Boston Festival Orchestra, Emil Moltenhaur, conductor. The audiences were not as large as anticipated, but were heartily appreciative of the brilliant performances.

"Carmen" appealed more to the audiences than "Aida," which was given by the society last year. Mme. Florence Mulford, a favorite here, sang "Carmen." Her voice was rich, clear and true. Miss Patterson sang the soprano roles. This was her initial appearance and she won many admirers.

Additional laurels were heaped upon Mr. Cartright, who has participated in several performances in this city during the last few years. In the part of "Escamillo" he was entirely at home. He sang with feeling and his rich baritone resounded above the orchestra. Among the other soloists were William Pagdin, the English tenor, who was the "Don José," and Henry Holtz, the Philadelphian basso, to whom were assigned the roles of "Zuniga" and "Morales." The former showed excellent control of his tones which were colored according to the emotional demands. He sang beautifully, notwithstanding that he was grief-stricken on account of the death of his father in England a few days before. Mr. Holtz possesses a deep and sympathetic voice.

The chorus of the society, numbering 150 voices, was well balanced, the women's voices being particularly good. Dr. R. H. Peters, of Baltimore, the conductor, was presented with a bouquet between the second and third acts.

The symphony program proved a genuine treat. The overture to "The Secret of Suzanne," and Intermezzo, No. 2, from "The Jewels of the Madonna," both by Wolf-Ferrari, enabled the musicians to produce highly pleasing effects. The rendition of "Serenade" and "Lovers' Duet," by Burgmein, placed the audience in a decidedly pleasant mood. Carl Webster, the cellist, played "Waldesruhe," by Dvorak, and "Elfentanz," Popper. The difficult passages were executed as only an artist like Webster can. He responded to the enthusiasm with an encore with harp accompaniment.

Mildred Potter increased the number of her admirers by the able manner in which she sang the contralto aria from "Don Car-

los," by Verdi. Her sweet voice, exceptional range and intelligent phrasing were thoroughly appreciated. The Strauss waltz, "Aus den Bergen," Vorzen's "Einzugs March der Bojaren," Bach's "Cradle Song" and the overture to "Der Freischütz," Weber, were other numbers.

While the festival was not as largely attended as last year, the society is expected to end the season with no deficit.

W. H. R.

### MUSICIANS' CLUB CONCERT

Annual Aeolian Hall Program Entertaining Though Over-Lengthy

The Musicians' Club of New York gave its annual concert at Aeolian Hall Tuesday evening of last week. It was fairly well attended and would have been a much more enjoyable affair had it been considerably shorter. As it was, the first half of the program occupied almost an hour more than the average recital is wont to last. The program offered a variety of things, and though sundry disappointments upset the schedule there was still more than enough to satisfy every one.

Clifford Demarest started the proceedings with a new "Pastoral Suite" of his own making on the new Aeolian Hall organ. The work is not important, but the organ is an admirable instrument. Harriet Ware, John Barnes Wells and Bonaros Grimson, who were next to have been heard, were ill, and their place was taken by Walter Lawrence, a boy soprano, who amused the audience by singing "With Verdure Clad" and getting over florid passages and high notes quite daintily, indeed. His little voice is both clear and sweet and he does not misuse it.

Donald Chambers, basso; Mary Volavy, pianist, and Mary Jordan, contralto, were heard for better or worse, and Grace Kerns sang a group of songs with exquisite tone and fine artistry. Orville Harrold was also on the list and won an ovation for a Massenet "Manon" air and an English song. But he should rid himself of the absurd habit of sobbing and also spare his voice by forcing it less. Hans Kronold pleased in a group of Russian 'cello pieces. Many accompanists were heard during the evening, the best of them being Charles Gilbert Spross. A feature of the program that was most amusing if not strictly musical was the monologues of Mrs. Curtis Burnley.

H. F. P.

### Stars and Novelties in Iowa Festival

CEDAR RAPIDS, IA., April 26.—Beginning with a Wagner centenary program on May 22 the Iowa May Festival will include five concerts, with the Minneapolis Orchestra furnishing the instrumental support. Marie Rappold and Mme. Gerville-Réache will be special soloists.

There will be a performance of Pierné's "Children's Crusade."

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Washington Star, Feb. 21st, 1913—"Miss Maude Klotz has a voice of much clarity and sweetness, as flexible as a bird's."

Dr. Victor Nilsson in Minneapolis Journal, Mar. 31st, 1913—"Miss Klotz's first number, the 'Un Bel Di' Aria from 'Madama Butterfly,' was sung with competent artistry. Well received, Miss Klotz responded each time with extras.

Emile Frances Bauer, Music Critic of New York Evening Mail, says: "Miss Klotz has a voice of rare beauty in quality and the range is astonishing. She has the flexibility of a coloratura, but she has a lyric quality that makes it doubly valuable either in concert or on the operatic stage."

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**MEXICAN MASTER  
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Ernesto Berumen, the Young Mexican Pianist

MEXICO has not produced many musicians of note in years past, but at the present time a young pianist, born in Mazatlan, named Ernesto Berumen, is attracting much attention in Leipsic. His first study of the piano was under the guidance of Laura Roessler in Los Angeles, with whom he studied one year. Since then he has been at the Leipsic Conservatory with Teichmüller. He is engaged to appear next season in Zwickau as soloist with the symphony orchestra. Mme. Sembrich is very much interested in the young Mexican's career.

**Ottawa Symphony in Ambitious Program**

OTTAWA, CAN., April 19.—The Ottawa Symphony Orchestra held its second concert of the season on April 16, under the direction of Donald Heins. An ambitious program was played with a finish which reflected much credit upon the conductor and the members of the orchestra. The following were the numbers: Overture, "Anacreon," Cherubini; Finale from "Pathetic" Symphony, Tschaikowsky; "Humoreske," Dvorak; "Moment Musicale," Schubert; "Mock Morris Dance," Percy Grainger; "Danse Macabre," Saint-Saëns; Overture, "1812," Tschaikowsky. For the last number a full band was used in conjunction with the orchestra. May Britton, an Ottawa contralto, sang four numbers in artistic style, while Gladys Ewart played R. Schumann's Piano Concerto in A Minor. G. E. M. H.

**Verdi as Prophet of Future Opera**  
[Felix Weingartner in Vienna Neue Freie Presse]

Among all that have come after Wagner there is only one who has really understood him—though even he did not know his operas intimately—the aged Verdi. In "Otello" and in "Falstaff" he produced masterpieces of tragic and comic opera, more nearly perfect than can be conceived. In no measure does he forget the dramatic purpose and each one is filled with real music. There are no dead stops. Fruitful melody is bound up with the acutest strength of expression; the orchestra is rich and full of color and still always subordinate to the singing. As yet the public does not understand these two operas. But we should devote ourselves to them because they represent the first step to a happy future for the opera.

**The Vernacular Translated**

Victor Herbert's "Natoma," with its romantic California setting and notable cast, consisting of Mary Garden, George Hamilton, Helen Stanley, Dufranne, Sammarco, etc., has proved immensely popular on the

coast, partly, perhaps, because the author of the book, Joseph Redding, is a San Franciscan.

On the evening of "Natoma's" initial performance in that city Mr. Redding and some friends were entering their box when a boy with libretto came up to the party and shouted, "Opera books! Books of the opera with all the words translated into English!"

**MUCH GAY MUSIC IN MASSENET'S 'PANURGE'**

**Paris Charmed by Composer's Posthumous Opera Written to a Rabelaisian Libretto**

PARIS, April 23.—"Panurge," one of three posthumous works by Massenet, had its dress rehearsal this afternoon at the Gaité Lyrique and impressed a big audience composed of critics and representatives of the Paris art world in general with the charm of its music and its comedy.

The work is a three-act musical farce with a libretto after Rabelais by G. Spitzmuller and Maurice Boukay. The music is marked for its gayety throughout and the perfect manner in which it fits the story. It is written with the characteristic art and grace of Massenet and is replete with beautiful melody. In its lightness it frequently approaches nearer to operetta than serious opera.

The story has to do with the amorous adventures of *Panurge*, who, in the first act, beats his wife *Colombe* after a drinking bout and leaves her after she simulates death to roam about with *Pantagruel* and his companions. *Colombe* follows *Panurge* and, in the second act, to escape her, he takes refuge in the Abbaye de Thélème and courts the abbess. Through *Frère Jean*, *Colombe* again discovers her husband, and to excite his jealousy accuses herself of infidelity. *Panurge* goes into a rage. In the third act a reconciliation is effected amid general merry-making.

The score has many numbers that were greatly pleasing. *Panurge* sings a Romance in honor of his native Touraine that is exquisite. The music of *Frère Jean* and *Pantagruel*, a rondel sung by the *Abbess*, the choruses of nuns and monks and an intermezzo preceding the last act, which reminds one a good deal of the "Thais" "Meditation" and ought to become as popular, all linger delectably in the memory.

The work was admirably performed with Vanni Marcoux in the title rôle; the tenor, Martinelli, as *Pantagruel*, and Lucy Arbell, as *Colombe*, the scene in which the latter confesses her pretended infidelity to *Panurge* being particularly delightful comedy.

"*Panurge*" was presented in bewitching scenic dress. The audience received it all with lavish applause.

**Bispham and the Animals**

David Bispham is fond of animals; and they also like him—to his embarrassment at times. A while ago a huge bat circled around his head during a concert in Montreal, and later two enormous rats played about in the wings and among the footlights of a theater where he was singing; while, on a never-to-be-forgotten occasion, a cat jumped upon the platform, from the body of the hall, and with evident satisfaction rubbed itself against the baritone's legs until the audience was in such laughter that the cat had to be ejected. At the Greek Theater in California Mr. Bispham was assisted by a pair of larks, who sang, to the delight of all, as he was rendering Schubert's "Hark! Hark! the Lark." Quite recently three dogs came to Bispham's concert at El Paso. One of them maintained a decorous silence, but the second joined in the applause, signifying his approval in a fine bass bark; while the third, in high good humor, beat time—rather raggedly, it must be confessed—by whacking his long tail so vigorously against a bench that he and his noisy companion had to be led from the hall.

**A Handsome Man, Too!**

At the performance of Moussorgsky's "Boris Godounow" at the Metropolitan Opera House the work of the chorus, which is a very important part of the opera, was heartily applauded. Adamo Didur sang the title rôle and Giulio Setti was in charge of the chorus. At the end of the first act the applause was continuous and M. Didur four times escorted Setti to the footlights. A listener was heard by a New York *Sun* man to exclaim:

"What a young man Moussorgsky is!"

**ENGLISH AS SHE IS SUNG**



D. EVITCH VON HEIDER listening to himself singing Walter Pulitzer's song,

In after yirs wil yu kom to mi  
In ol av yur meidenli splendor  
Kom over ta sii av memori  
Kom over ta sii av memori

At least that is the way von Heider has written out the words in order to get the correct English pronunciation!

**W. T. BEST AND HIS MYSTERIOUS VISITOR**

[From the London Musical Observer]

WILLIAM T. BEST, acknowledged to be one of the greatest masters of the organ of his time, for thirty-five years gave weekly organ recitals on the splendid organ in St. George's Hall, Liverpool. His technical knowledge of the instrument was great, while he possessed the utmost command over its various features. He was great in every style, from Bach to Guilmant, and especially in the rendering of the divine fugues of the former master. The following interesting account of the meeting of Liszt and W. T. Best was related by Mrs. Best:

"About the year 1875 Best was in fear of losing his eyesight, and was advised to go to Rome for treatment by a celebrated specialist resident there. While in that city, where he stayed several months, he had the privilege of practising on a fine-toned instrument in one of the many churches. One afternoon, after playing several hours, mostly from memory, he was preparing to leave the church when he noticed an old man sitting near the door, and, thinking he was at his devotions, hesitated to disturb him; but was obliged to tell him to leave the building, as he was about to lock the doors. Noticing him again on the second and third day, Best ventured to ask him if he had been interested in the music. 'I have been listening intently every day to your masterful playing,' said the stranger, 'and may I ask you again to play that number?' (naming the composition). As it was getting late Best invited him to come again the next day, promising to accommodate him as well as he could.

"Eagerly, next day, the old man was waiting, and by frequent requests kept the organist playing until late in the evening. He had also brought with him a sketch for the organ, which he asked to have played. Thinking to humor him, Best played it over a couple of times; then, struck by

its great beauty and depth of religious feeling, asked if it had ever been published.

"'No,' was the reply, 'but if you place any value on the composition you may keep the manuscript as a slight token of thanks from one who has been enthralled for many hours by your playing.'

"I shall certainly have it published," said the organist, "if you will affix your name to it." Handing him his card, the stranger departed as mysteriously as he had come. Too dark to read it, Best carelessly put the card in his pocket, and on arriving at his room took it out and read: FRANZ LISZT."

**America Not the Home of the March, Says Sousa**

"The march," declared John Philip Sousa, in a recent interview with Charles Darton, of the New York *Evening World*, "is identified less with America than with other countries for the reason that we are the smallest military nation in the world, that is, among the great powers. Just consider this point: In every great city but New York the uniform of the soldier is a common sight in the streets. But here's an interesting fact: 'The Stars and Stripes Forever,' which I think I may say is the most patriotic piece of modern music, has aroused just as much applause in England, Australia, Africa and other countries where my band has played it as it has here. The only explanation to be found is that apparently it strikes a universal patriotic note."

**Mr. Van Hoose's Booking Plans**

Ellison Van Hoose, tenor, announces that his concert work for the next season will not be under the exclusive direction of any one manager. Mr. Van Hoose will conduct his business from his New York studios, No. 25 East Thirtieth street, or may be engaged through any concert manager.

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## BIG AUDIENCE FOR OPERA IN ST. LOUIS

Third Season by Chicago Company to End Without Deficit—"Lucia" Greatest Magnet

St. Louis, April 26.—Last Saturday was the "red-letter" day of the local opera season by the Chicago company. There was a splendid performance of "Lucia" in Italian in the afternoon and "Die Walküre" in German in the evening. By far the greatest enthusiasm was exhibited at the matinée when Mme. Tetrazzini made her first bow to a St. Louis audience in grand opera. Her other appearance here several years ago was in concert. The diva was in perfect voice. Early in the week every seat in the house had been sold and the management was forced to put in extra chairs in the balcony and also on the floor. The cast was most adequate. Contrary to

Mr.  
**George Harris, Jr.**  
The Distinguished American Tenor



Photo by White, N. Y.

who has recently scored a success singing Berlioz's "The Damnation of Faust," with the Chicago Apollo Club, Harrison Wild, Conductor, has been engaged for the

### MAINE FESTIVAL

W. R. Chapman, Conductor, Oct. 2 to 8, and numerous other important Concerts and Festivals for the season 1913-14.

INQUIRIES TO  
**MARC LAGEN,**  
500 Fifth Avenue, New York

the program, Aristodemo Giorgini sang *Edgardo*, as Signor Gaudenzi had just previously sung in "The Jewels." He possesses a fine voice. As *Lord Ashton*, Armand Crabbé sang in a very creditable manner, despite the fact that it was only his second appearance in the part and that he went on with little or no rehearsal. Constantin Nicolay was entrusted with the part of *Raimondo*, usually sung this season by Henri Scott. Campanini conducted.

Manager Dippel provided a superb cast for "Die Walküre." It had not been heard here since the Savage production in English about six or seven years ago. Another packed house was in attendance. Mme. Olive Fremstad, who so endeared herself to St. Louis last year in her singing of the rôle of *Isolde*, was cast for *Brünnhilde*. Both her singing and acting were a joy. She was ably supported by Charles Dalmorès, already a favorite here, in the part of *Siegmund*, which he sang with intense dramatic effect. Jane Osborn-Hannah made a strong impression as *Sieglinde*, and *Hunding* was well sung by Henri Scott. Clarence Whitehill's work as *Wotan* was a delightful treat. Margaret Keyes sang *Fricka* most acceptably.

On the following afternoon (Sunday) an audience estimated at about 3,500 people had a first opportunity to hear one of the famous "Campanini Sunday Concerts," which was held in the Coliseum. The orchestra under the Maestro played the Overture to "La Forza del Destino," the "Dance of the Hours" from "La Gioconda," the "Meditation" from "Thaïs," as played by Concertmeister Kramer, and the Overture to "Tannhäuser." The soloists were Margaret Keyes, Jenny Dufau, Giovanni Polese, Jane Osborn-Hannah, Kurt Schoenert and Clarence Whitehill. The latter's rendition of an aria from "Tannhäuser" made the hit of the afternoon and after many recalls he was forced to repeat it. Two quartets from "Rigoletto," sung by Mles. Dufau and Keyes and Messrs. Scott and Venturini and the finale from Act I of "Lohengrin" were the other features.

On Monday the grand opera committee made an announcement through the local press that the expenses of the entire season had been met and that, therefore, the twenty-seven guarantors would not be called on for an assessment. This is the third successive season by the Chicago company and the guarantors have never once been called upon. Much credit should be given to Guy Golterman, who with a committee of six has handled all the details. H. W. C.

### Washington Chorus in "The Crusaders"

WASHINGTON, D. C., April 25.—The Motet Choral Society, under the direction of Otto Torney Simon, was heard last week in "The Crusaders" by Niels Gade. There were some beautiful effects in lights and shades in the choral parts, while the solo rôles were excellently sustained by Marion McFall, soprano; Joseph Whittemore, tenor, and John Waters, baritone. The finale, "Jerusalem! The Goal Is Won! Hosanna!" was rendered in full triumphal spirit. Mrs. Otto T. Simon presided at the piano, assisting both chorus and soloists in an excellent manner. W. H.

### Brooklyn Singer Asks Divorce

Suit for divorce has been started by Mrs. Marie S. Hagar against Eugene P. Hagar. Mrs. Hagar has sung for some years as soloist in the Tompkins Avenue Congregational Church and other churches in Brooklyn. The Hagars have been married about seven years and lived at No. 388 Eighth street, Brooklyn, until Tuesday of last week, when Mrs. Hagar sent for a moving van and took the furniture away.

## WHY LOS ANGELES CROWDS ARE SMALL

A Need for "Get Together" Spirit Among Managers—Next Season's Plans

LOS ANGELES, CAL., April 21.—"The king is dead; long live the king." The expiring strains of the season of 1912-13 are not yet sounded ere the impresario of the Southwest is securing his artists for the next season. Mr. Behymer brought a long array of artists to the Coast last season—at a rough guess, about twenty; in fact they were so many that the patronage was so divided as to list this season as a bad one for the managers and sub-managers and sub-cellars managers. Of course the artists got their money, but the management—it gambles on the next season.

One reason for the small audiences is that there is little acumen shown by the Eastern managers in sending their stars West. They should get together—learn from the circus managers, who never give a town more circuses than it will pay for.

Sometimes there will be a half dozen good artists in a month, and the next month will be barren of artists. In the midst of an operatic engagement which has been advertised for a year they will send perhaps a pianist or an almost unknown violinist. Then they will wonder "what is the matter with Los Angeles?"

As a matter of fact Los Angeles will "pay out" on about ten artists a year, and the local manager must face a deficit on the season because Eastern wholesalers of entertainments insist on his taking more. "If you don't take Smith and Jones we won't sell you Schumann-Heink and Kubelik."

In the face of all this it takes nerve to contract for a big list a year in advance. But already Mr. Behymer has engaged a tentative list of no small magnitude.

Geraldine Farrar opens the season October 9, closely followed by Frances Alda, with Casini, the cellist, and Frank La Forge. Melba and Kubelik, in December, with the violinists, Kreisler, Kathleen Parlow and Elman to follow. Jean Gérard, cellist, who has not been heard here for seven years, comes this season and the Flonzaley Quartet as well. Of vocalists there is no lack, witness Schumann-Heink, Clara Butt, who was so successful here in the last month, Kennerly Rumford and Putnam Griswold, basses, and John McCormack in ballad concerts.

Nor is there any lack of pianists. Harold Bauer is the first, coming in November; then follow William Bachus, Josef Hoffmann, Paderewski and Mme. Carreño. Late in the season Victor Herbert's Orchestra is announced.

The success of the Chicago Opera Company this season brought about a return engagement for next March, when it is hoped there will be a larger balance on the right side of the ledger. These, with the many local concerts, will give Los Angeles all the music it will buy. W. F. G.

### Marguerita Sylva Decorated

BERLIN, April 26.—Following her performance in "Carmen" at the Grand Ducal Opera, Marguerita Sylva was decorated with the Order of Merit this week by the Grand Duke of Mecklenburg-Schwerin. This is a distinction not often conferred upon women artists.

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**RAYMOND LODER**  
BARITONE

Giornale d'Italia (Rome).—Last night, in "I Pagliacci," the young American baritone, Raymond Loder, sang again. He sang in the best possible manner, revealing his beautiful and sympathetic voice. He has now become dear to our public, who called him warmly to the footlights.

Rivista Teatrale Melodrammatica (Milan).—The young American baritone, Raymond Loder, sustained for the first time the part of the King. By the beauty of his voice and his masterly acting he made himself much admired by the audience, which wished, with sincere applause, to honor this new victory of the young artist. His voice is robust and profoundly beautiful, easy, and trained in the best school. A "bis" was requested after "A tanto amor."

Lo Spettacolo (Rome).—Raymond Loder, baritone, presented himself for the first time to the Roman public in a truly masterly manner, revealing a dramatic perfection and a vocal interpretation worthy of a great artist. He brought out all the beauties of the part, winning sincere admiration for his masterly acting and the art with which he knows how to adapt his marvelous vocal gifts. Of sympathetic appearance, artist of majestic figure, he obtained a triumphal, clamorous success. His voice, warm and powerful, and his clear diction made one lament the limitations of the part which did not permit the excellent singer to evidence all his artistic qualities.

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**MME. PARKS TO HAVE VARIED RÔLES FOR NEXT OPERA SEASON**



—Photo by Mishkin

**Ethel Parks, the American Coloratura Soprano**

During the next operatic year New York will have a much more extended hearing of Ethel Parks, the American coloratura soprano, than that which fell to its lot this season, as Mme. Parks has been re-engaged by the Metropolitan Opera Company, her contract requiring her to hold herself in readiness to sing a wide variety of rôles.

Of the German repertoire, she will again sing the *Queen of the Night*, in "The Magic Flute," in which she appeared this season. Her French rôles consist of *Olympia*, in "The Tales of Hoffmann" and *Micaela* in "Carmen." A number of the operas in Italian will employ the services of Mme. Parks, including "Lucia," "Don Pasquale," "L'Elisir d'Amore," "Rigoletto," "Traviata," "Martha," "Bohème," "The Barber of Seville," while she is to be prepared to sing *Filina*, in "Mignon," the *Queen*, in "The Huguenots," and *Amore* and a *Happy Shade*, in "Orfeo."

Several concert engagements have already been booked for Mme. Parks next season by her managers, Haensel & Jones.

**THIRD STEINERT CONCERT**

**Carmen Melis, Edith Thompson and Mr. Kocian Warmly Received**

PROVIDENCE, April 24.—The third concert of the Steinert series was given on Friday evening, with a large audience for a most enjoyable program by Carmen Melis, soprano, of the Boston Opera Company; Edith Thompson, pianist; Jaroslav Kocian, the Bohemian violinist, and Charles Hamblin, accompanist.

Mme. Melis, who was heard here for the first time, made a distinct success by her artistic singing and was recalled to the stage several times after each number. Her final encore was Tosti's "Good-Bye," in English, which pleased her hearers as much as any of her selections. She was especially pleasing in two Neapolitan songs.

Mr. Kocian played the Tschaikowsky Concerto in D Major in a masterly manner, playing the most difficult passages with such marvelous technic as to astound the audience. Miss Thompson played with rare skill a group of Chopin numbers and Liszt's Twelfth Rhapsodie. Mr. Hamblin was an able accompanist for Mr. Kocian, and Frank Waller for Mme. Melis.

**Francis Rogers at Columbia**

Francis Rogers was the soloist at W. J. Kraft's organ recital in St. Paul's Chapel, Columbia University, April 24. He sang Handel's famous "Honor and Arms" and a group of songs with organ accompaniment, including Bruno Huhn's "Invictus," which was written for and dedicated to

him. For some years past Mr. Rogers has given a song recital at Groton (Mass.) School, and on April 29 he filled his annual engagement there, singing a long and varied program adapted to his audience of boys. On Sunday afternoon, May 4, he will be the soloist with the Lambard Choral Society in Rumford Hall, New York.

**LESLIE HODGSON IN NOTEWORTHY RECITAL**

**American Pianist's Art Shows Gratifying Development—An Excellently Planned Program**

Leslie Hodgson gave his annual New York piano recital under the auspices of the American Institute of Applied Music in Carnegie Chamber Music Hall, Thursday evening of last week. Mr. Hodgson's recitals have for several years been events of a high order of musical interest. The audience which heard him last week was of a size that taxed the seating capacity of the hall, and suggested the advisability of a larger auditorium for the young artist's future recitals. The audience was, moreover, lavish in its enthusiasm.

At his recitals of the past two years Mr. Hodgson disclosed not only exceptional skill as a pianist but also a pronounced talent for constructing a program of agreeable variety and rare musical quality. Such was again the case last week. He offered at the outset three Brahms works—the "Ballade," op. 10, No. 1, the "Rhapsodie," op. 79, No. 1, and the waltzes, op. 39. Chopin's B Flat Minor Sonata followed and the remainder of the list was devoted to shorter pieces—A. Walter Kramer's "At Evening," "Oriental Sketch" and "Elizabethan Days," Smetana's "Freundliche Landschaft," Albeniz's "Spanish Serenade," a Paganini-Liszt "Etude" and Chopin's Polonaise, op. 44.

Mr. Hodgson is no longer merely an artist of promise. His playing has matured remarkably, as regards both interpretation and execution, and to-day it stands distinguished by its poise, its weight, its authority and its poetic eloquence. His reading of Chopin's superb sonata was finely planned and most effectively carried out in every detail. It was potent in its dramatic utterance and its tender, lyrical episodes were most movingly handled. Mr. Hodgson gave convincing expression to the weird, unearthly last movement, which so many pianists play as though it were little more than an empty technical *tour-de-force*.

It would be difficult to determine whether the artist created a deeper impression in the superb Brahms "Ballade" with its powerful dramatic content or in the impetuous, onrushing "Rhapsodie," the middle section of which is practically a diminution of Grieg's "Asa's Death." Both were splendidly played as were also the buoyant waltzes that are all too seldom heard.

The audience took considerable pleasure in the three Kramer numbers. The poetic and charmingly melodious "At Evening" enjoyed a performance that could not well have been bettered, and the same must be said of the atmospheric "Oriental Sketch" and the sprightly "In Elizabethan Days," which is quite as effective in its piano version as in its original form for violin. The Paganini-Liszt "Etude" and the glorious Chopin "Polonaise" are works calculated to test the fullness of a player's technic. Mr. Hodgson responded to their demands with consummate skill. The latter number was delivered in a rousing virile and dashing manner and afforded an appropriate conclusion to the program. At the close Mr. Hodgson was applauded insistently and obliged to add an encore. For this purpose he gave Teresa Carreño's dainty "Mi Teresita" waltz. H. F. P.

**Works by Students Heard in Recital at Peabody Conservatory**

BALTIMORE, May 4.—A students' recital of much interest was given at the Peabody Conservatory April 23, by harmony and composition students under George Siemann and Howard R. Thatcher. The works on the program were written by the students and many were highly meritorious. The program follows: Menuetto, for piano, Carrie G. Moses; played by Selma Tiefenbrun. Romanza, for violin, Adolph Torovsky; played by Abraham Goldfuss. Menuetto, for piano, played by the composer, Adolph Torovsky. "The Sea Sobs Low," "What Does Little Birdie Say?" "How Dear to Me the Hour," "Ermuntering," songs for soprano, Otto R. Ortmann;

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sung by Eleanor Chase. Gavotte, for piano, Kuszner Bauman; played by Edward Harrgrave. Menuetto, for piano, Barbara Knox; played by Madeline Heyder. "Image," for cello, Benjamin Feinstein; played by Bart Wirtz. "Twinkle, Little Star," Rhapsody, for piano, Benjamin Feinstein; played by George F. Boyle. W. J. R.

**"FRENCH NIGHT" SOLOISTS**

**Paul Dufault and Jacques Kasner Make Fine Impression in Music Carnival**

Greater in appreciation than in numerical strength was the audience which greeted the concert of French music given on Thursday night of last week by the Russian Symphony Orchestra in the seven-day carnival at Carnegie Hall, New York. This small attendance was unfortunate, for there was an attractive orchestral program, under Modest Altschuler and two prominent soloists in Paul Dufault, who has shown himself to be an artist of unquestioned standing, and Jacques Kasner, one of the most talented American violinists.

Mr. Dufault's fine tenor voice was heard with most pleasing results in the La Priere aria from Massenet's "Le Cid," which was one of the most commendable efforts of

the whole concert. From a strictly artistic point of view Mr. Dufault's contributions to the program were highly satisfying and there was no doubt about his popularity with the audience. He also sang Hué's "J'ai pleuré en rêve"; "Lison dormait," arranged by Wecherlin, and "Malgré moi," by Pfeiffer. In his added contributions he had the expert assistance of Miss Bailie as accompanist.

The offering of Mr. Kasner was Bruch's Concerto in G Minor, but he added a second number in response to the insistent demands of the audience, being accompanied by Diana Kasner. His performance was admirable, revealing a real seriousness of purpose, appreciative temperament and a fine technical equipment.

**Simmons with Barr Trio**

William Simmons, the popular New York baritone, was the assisting soloist with the Max Barr Trio, at the Great Northern Hotel, New York, on Sunday evening, April 20. He sang "Der Oede Garten," by Hildach; "Zueignung," by Strauss; "Crimson Petal," by Quilter; "Lady Spring," by Harris, and the Romanza aria from "Héroïade," by Massenet. As on previous occasions, this being his third appearance this season at this hotel, he was received with great enthusiasm.



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## KANSAS CITY SYMPHONY GIVES A TEST CONCERT

Result Tends to Show That the Masses Really Do Want Good Music—A Recital by Hamlin

KANSAS CITY, Mo., April 26.—The first popular concert given by the Kansas City Symphony Orchestra was an experiment undertaken by the Orchestral Association to ascertain whether the masses would patronize a symphony concert and if they came just how much they would understand and appreciate of classical music. During the last two seasons there have been no "pop" concerts given, but the association hopes to arrange for them next season. On Tuesday afternoon there were 3,500 who had paid ten or twenty-five cents for admission, and their ready applause left no doubt as to their enjoyment. Prizes had been offered for the best program selected from the two seasons' repertoire and the following one was selected: Overture, "Tannhäuser," Wagner; Tschaikowsky's Symphony, No. 5; Liszt's Symphonic Poem, "The Preludes"; the Love Song from Carl Busch's suite, "Omaha"; the Ballet music from "Le Cid," Massenet; and Hugo Kaun's "Festival March" and "Hymn to Liberty," which, with the audience standing at the close, made a most impressive finish to this fine program.

George Hamlin, tenor, gave a most enjoyable concert on Friday afternoon in the Willis Wood Theater. Myrtle Irene Mitchell secured him to fill the date in the series made vacant by Mme. Sembrich's canceled tour. Mr. Hamlin's fine tenor voice, which, by the way, has a quality en-

tirely different from any of his fellow tenors, was heard to excellent advantage in a well selected program. Since his advent into opera he has developed a fuller tone, which is at the same time beautifully smooth. He is a very versatile artist. Marx Oberndorfer played the accompaniments in good style.

Gertrude Concannon, pianist, was heard in recital on Monday evening in Kansas City, Kan. She was assisted by Margaret Fowler Forbes, violinist, and Mrs. J. S. Worley, accompanist. This was the first opportunity we have had to hear Miss Concannon without orchestral accompaniment since her return from triumphs abroad. Her program included the Bach-Tausig Toccata and Fugue in D Minor, a Chopin group, a Mendelssohn scherzo and Erlkönig, Schubert-Liszt. Her playing is full of fire and vigor, at times showing the almost masculine strength which is so characteristic of Mme. Carreño, her former teacher. It is in the delicate shading and exquisite tone color in the lighter numbers that she shows such marked advancement, and her interpretations are invariably artistic. Mrs. Forbes is a violinist of exceptional ability; in her playing of the two movements from Lalo's "Spanish Symphony" she was superb. Mrs. Worley's accompaniments were excellent. M. R. M.

### THIRCE WORCESTER SOLOIST

Lambert Murphy to Sing Verdi Rôle in Next Fall's Festival

Lambert Murphy, the Metropolitan Opera tenor, left New York late last week to join the Theodore Thomas Orchestra, Frederick Stock conductor, with which Mr. Murphy is to be one of the soloists on a six weeks' tour. This tour started on April 28 at Omaha, Neb., the other cities including Des Moines and Davenport, Ia., Peoria, Ill., Cleveland, Buffalo, Erie, Pa., Oberlin, O., Ann Arbor, Mich., Milwaukee, Grinnell, Cedar Falls and Mt. Vernon, Ia.

This young American has also been engaged for the tenor rôle in the Verdi "Requiem" at the Worcester Festival next Fall, this being Mr. Murphy's third successive engagement as one of the stars of this Massachusetts festival.

### COVENT GARDEN NOVELTY

London Gives Approval to Walterhausen's "Oberst Chabert"

LONDON, April 25.—"Oberst Chabert," opera by Hermann von Walterhausen, had its first production in England last night at Covent Garden. It was well received, though there is no disposition to classify it as a great work. It will not be as popular here as it is in Germany, in spite of the merits of its sincere and skilfully written music. The score now and then suggests Strauss or the modern Italian school, but for the most part has decided originality. The libretto is based on Balzac's story of "Colonel Chabert" and the critics agree that the dramatic interest overshadows the musical. The writing for the voices is largely declamatory, the musical interest centering upon the orchestra.

### Werrenrath in Maine and Indiana

Reinald Werrenrath, the baritone, scored emphatic successes on the occasion of his recent appearances in Portland, Me., and Fort Wayne, Ind. In the former city he appeared as soloist at the Spring concert of the Choral Art Society. He sang a number of Schubert and Brahms songs and also several by American composers, with all his customary beauty of voice and artistry of interpretation. In Fort Wayne he appeared at a concert given by the Apollo Club and was heard in solo numbers as well as in Bruch's "Cross of Fire." Throughout the evening he was at his best.

## MUSIC TO HAVE ITS OWN HOME AT PANAMA FAIR

"Court of Festival" to Be Set Aside for All Manner of Productions—International Song Contests

Musical events to take place in connection with the Panama-Pacific International Exposition, which will open at San Francisco on February 20, 1915, will be housed in one of the courts that connect the exhibit buildings in the main section of the exposition. This will be known as the "Court of Festival," and will be especially equipped with a view to choral singing and dramatic productions upon an elaborate scale. In the large tower of the court there will be a great organ with echo organs in the smaller towers. Not far from the great inner Festival Court will be Festival Hall, with a seating capacity of three thousand persons. Festival Hall will also be provided with a great pipe organ.

With the appointment of George W. Stewart as musical director of the exposition, a remarkable series of musical festivals is assured for the year of the world's fair. Mr. Stewart, who founded the famous Boston Band and who was musical director of the Chicago and St. Louis expositions, is making arrangements to secure some of the most famous bands and choirs in the world to participate.

One of the principal features of the musical department will be international singing contests. It is proposed, also, to have a massed chorus of 20,000 voices, selected from the trained singers of the world's leading choirs, to render folk songs of the nations. The National Eisteddfod of Wales is collecting \$50,000 to be devoted to the interests of Welsh competitive singing and other large sums are being raised by singing organizations from the Tyrol, Bohemia and Switzerland, for the promotion of their national songs.

It is expected, as already announced that a large prize will be offered by the exposition for the best grand opera, composed in honor of the great event which the world's fair of 1915 is to celebrate—the completion of the Panama Canal.

Other departments of the musical world will be represented in the Liberal Arts Building, where there will be on exhibit the materials, processes and products relating to the manufacture of musical instruments. In the Educational Building, one group will be devoted to education in the fine arts, which will include schools and departments of music, conservatories, methods of instruction and general statistics and literature.

So complete has been the classification in regard to music that no single phase of the great art has been left without its place in the plan of exhibits.

In addition to the festivals and musical exhibits there will be a further attraction at the exposition for the music lover. A number of conventions and congresses relating to the teaching of music, its progress and its possibilities in the promotion of universal peace will be held during the year either in some of the many halls in the exposition grounds or in the vast auditorium which is to be erected by the exposition in the San Francisco Civic Center at a cost of \$1,000,000.

The Municipal Opera House will be used for the production of grand opera, in which the most eminent artists in the world will appear at different times during the year of the fair.

Francis Rogers and Bruno Huhn Delight Scarsdale Audience

SCARSDALE, N. Y., April 21.—Francis Rogers, the eminent baritone, gave a recital here last Saturday evening at the residence of Mrs. Herbert C. Lakin, assisted by Bruno Huhn at the piano. Mr. Rogers presented a program which included numbers by Purcell, Secchi, Handel, Sarti-

Huhn and Carissimi, these showing his splendid command of classic singing; Loewe's "Henry the Fowler," Schubert's "Aufenthalts," Brahms's "Feldeinsamkeit" and "Ständchen" and Rubinstein's "Der Asra" and "Since First We Met." These lieder were sung with complete artistry, all in German, barring the last mentioned. Two old French songs were finely contrasted with the modern Debussy's "Mandoline," Mr. Rogers being as much at home in them as in the German songs.

For his English group the baritone chose Sindring's charming "Sylvelin," Bruno Huhn's "Invictus," one of the most inspiring songs of the last decade and one which Mr. Rogers, for whom it was written, sings magnificently; Hawley's "In a Garden," Lie's "Soft-footed Snow" and two Irish melodies, including the popular "Off to Philadelphia."

Admirable were the piano accompaniments of Mr. Huhn, who was also given a round of applause after his "Invictus."

### Italians Praise Giovanna Garda

The Italian newspapers are again enthusiastic in praise of the talented American debutante, Giovanna Garda, who made her first appearance as *Mimi* in "La Bohème" at the Adriano Theater in Rome last December. After a triumph on that occasion the young singer was engaged for the Spring season at Lonigo, where she made her début less than a month ago as *Margherita* in Boito's "Mefistofele." Her accent, phrasing, fresh true voice, and the dramatic feeling with which she colors it, are all commented upon in Italian superlative.

Gregory Besrodny Well Received in New York Violin Recital

New York's long list of a season's violin recitals was augmented on Sunday afternoon, April 27, when Gregory Besrodny, the Russian violinist, presented an interesting program at the Hotel Astor, under the direction of George M. Purver. Assisting Mr. Besrodny was Paul Jelenk, the pianist, and the two artists were received with frequent demonstrations of approval.

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## CONSERVING ENERGY AS PIANIST

Practising a Piece Continually as though Playing it in Public the Wrong Way, Says Rudolph Ganz—The Vital Thing is Piano Study

By HARRIETTE BROWER

AFTER a most successful Western tour, in spite of interruptions by floods and other untoward incidents, Rudolph Ganz arrived in New York a few days prior to sailing for Europe, and, notwithstanding the limited time at his disposal, kindly consented to talk over some of the vital points of piano teaching and playing.

"One of the most necessary things is the conserving of vital energy in piano practice," he said. "The wrong way is to practise the piece continually, as though you were playing it in public; that is to say, with all possible energy and emotion. Some of the great pianists do this, and it always makes me sorry for them, for I know what a needless waste of energy and vital force it is. An actor, studying his lines, does not need to shout them continually in order to learn how they should be interpreted. Neither does the lyric actress practise her rôle with full tones, for she is well used to saving her voice. Why then should the pianist exhaust himself and give out his whole strength, merely in the routine of practice? I grant that this principle of saving one's self may not be easy to learn, but it should be acquired by all players, great and small. I think a pianist should be able to practise five or six hours daily without fatigue. If the player is accustomed to husband his vital force carefully during the daily routine of practice he can play a long and exacting program in public without weariness. In every day practice one often does not need to play *forte* nor use pedal; a tone of medium power is sufficient. Suppose, for instance, you are studying the Chopin Etude, op. 10, No. 12, with the left hand arpeggio work; every note and finger must be in place, every mark of phrasing obeyed; but during practice hours you need not give the piece all its dashing vigor and bravura at every repetition. Such a course would soon exhaust the player. But every effect you wish to make must be thoroughly studied, must be in mind and used at intervals whenever a complete performance of the piece is desired."

"As I said before, it's often difficult to control the impulse to 'let loose' if the work is an exciting one. At a recent rehearsal with the Minneapolis Symphony Orchestra I told the men I would quietly run through the concerto I was to play, merely indicating the effects I wanted. We began, but in five minutes I found myself playing with full force and vigor."

"Yes, there seems to be diversity of opinion as to methods in piano study, resulting, I think, from the various methods of touching the keys, some players using the tip and others the ball of the finger. Busoni may be cited as one who employs the end of the finger and Pauer also, while the Frenchman, Cortot, who has an exquisite

tone, plays with the hand almost flat upon the keys, a method which certainly insures weight of hand and arm. Of course players generally and teachers also agree on the employment of arm weight in playing. The principles of piano technic are surely but few. Was it not Liszt who said, 'Play the right key with the right finger, the



Rudolph Ganz, the Famous Pianist

right tone and the right intention, that is all!' It seems to me piano technic has been pushed to its limit, and there must be a reversal; we may return to some of the older methods of touch and technic.

"The vital thing in piano playing is to bring out the composer's meaning, plus your own inspiration and feeling. You must study deeply into the composer's idea, but you must also put your own feeling, intensity and emotion into the piece. And not only must you feel the meaning yourself, but you must play it in a way to touch others. There are many pianists who are not cultured musicians; who think they know their Beethoven because they can play a few sonatas. In music 'knowledge is power.' We need all possible knowledge, but we also need to feel the inspiration. One of the greatest teachers of our time holds that our own inspiration is not necessary, for it is all in the music itself. All we have to do is to play with such and such a dynamic quality of tone. Like a country doctor measuring out his drugs, this master apportions so many grains of power for *piano*, for *mezzo*, for *forte*, and so on. This plan would put a damper on individuality and enthusiasm, for it means that everything must be coldly calculated. Such playing does not really warm the heart."

"I believe in teaching tonal contrasts and tone color even to a beginner. Why should not the child form a concept of *forte* and *piano*, and thus get away from the deadly monotony of *mezzo*. I have written some little descriptive piano pieces, and my small boy learned one of them to play for me. There is a closing phrase like this," and Mr. Ganz illustrated at the piano, "it is to be played *forte* and is followed by a few notes to be touched very softly, like an echo."

"There are so many wonder children in these days, so many marvels are accomplished by infant prodigies. Very often, however, these wonder children develop no further; they do not fulfil their early promise."

"In the field of composition a wonder is Erich Korngold, whose sonata I played in my New York recital. I have played this work eight times in all during my present tour, often by request. To me it is most interesting. I cannot say it is logical in the development of its ideas; it

often seems as though the boy threw in chords here and there with no particular reason. Thus the effort of memorizing is considerable, for I must always bear in mind that this C major chord has a C sharp in it, or that such and such a chord is changed into a most unusual one. One cannot predict whether the boy will develop further. Mozart was an infant prodigy, but if we judge from the first little compositions that have been preserved, he began very simply and worked up, whereas Korngold begins at Richard Strauss. His works are full of the influence of Strauss. The critics have much to say for and against those compositions. I do not know the young composer personally, though he has written me. In a recent letter he expressed the thought that, though the critics had found many things to disapprove of in the sonata, the fact that I had found it worth studying and bringing out more than compensated him for all adverse criticism. To make the work known in the great musical centers of America is surely giving it wide publicity."

"Yes, I had to give up my Mexican tour, on account of the troubles there; this I regret, as I was anxious to play there. Perhaps I will do so when I next visit America. I shall now return to Switzerland for a rest after my long absence."

### "THE MIKADO" REVIVED

Highly Creditable Performance by Gilbert and Sullivan Company

The revival of the Gilbert and Sullivan masterpiece, "The Mikado," by the Gilbert and Sullivan Opera Company at the Casino Theater, New York, has been highly successful. There is nothing in the entire comic opera répertoire that keeps so perennially young as this work, and the manner in which 1913 audiences receive it shows that its humor is as fresh to-day and its music as sparkling as they were when the opera was first produced.

Taken as a whole the performance at the Casino is highly creditable. DeWolf Hopper's *Ko Ko* is an inimitable characterization, the comedian being at his best in this part. George MacFarlane, as the *Mikado*, gives a splendid presentation; Arthur Aldridge as *Nanki Poo*, sings well, and Kate Condon, as *Katisha*, delivers her songs with the right amount of serio-comic interpretation and acts the part capably. Gladys Caldwell, as *Yum Yum*, and Arthur Cunningham, as *Pooh Bah*, are also excellent in their parts, as are the Misses Wheaton and Barthel.

The one weak point in the performance is the orchestra. Frank Paret, who conducts, lacks a knowledge of the tempos and misses the spirit of the music in many of the songs and ensembles. A. W. K.

### ANNUAL HUMPHRIES CONCERT

Mme. Hudson-Alexander and Mr. Liebling with Banks's Glee Club

Those mercantile singers composing the New York Banks' Glee Club appeared in the annual concert of their conductor, H. R. Humphries, on April 25, at the Engineers' Societies' Hall, New York. Two prominent artists lent their assistance, Mme. Caroline Hudson-Alexander, soprano, and James Liebling, cellist. The popular soprano aided the chorus effectively in its most ambitious number, Mohr's "To the Genius of Music." She also contributed an artistic group of songs, with the Dell'Acqua "Vilanelle" as an encore to an aria from Mozart's "Idomeneo."

Much applause was given to Mr. Liebling for his performance of the Andante and Finale from Goltermann's A Minor Concerto, with the cellist's father, Max Liebling, playing the piano score. Mr. Liebling also offered three short numbers. Among the applauded choral numbers were the Van der Stucken arrangements of "Old Black Joe" and "Dixie," although the program erred in crediting Stephen C. Foster with being the composer of the latter song. Giuseppe Dinelli was the accompanist of the evening. K. S. C.

### American Girl's Success in Italian Opera

MILAN, April 26.—Lucille Lawrence, a young American prima donna, has had much success here this season. She has been offered important positions in the opera at Naples, San Carlo and Venice. She has just finished her season at Milan, Breslau and Bologna, singing principally in "The Girl of the Golden West."

### T. Tertius Noble Arrives

T. Tertius Noble, who is to be the organist at St. Thomas's Church, in Fifth avenue, New York, arrived April 26 on the *Carmania*. A dinner was given for him in the McAlpin Hotel Wednesday evening, when many prominent organists of New York city welcomed him.

## MARIE PIERSOL'S OPERATIC SUCCESS WON IN A NIGHT



Marie L. Piersol, Coloratura Soprano, of Detroit, as the "Queen" in "The Huguenots"

DETROIT, April 28.—Detroit is soon to have the opportunity of welcoming one of her young musicians who has now won distinct success abroad. Mrs. Marie Ladue Piersol, who has returned to this country after filling engagements in Bremerhaven, will spend the Summer with her family in this city. While abroad Mrs. Piersol won success and recognition in a night. Called upon with less than twenty-four hours' notice she went to Bremerhaven and sang the rôle of *Queen Margaret* in "The Huguenots" so artistically that the critics waxed enthusiastic. She sings coloratura music with technical ease and beautiful silvery tone. So well pleased were the managers of the theater with her work that they engaged her for a short season's work and Mrs. Piersol and her husband, who was a member of this company before her engagement, have appeared together in "Rigoletto" and the "Magic Flute" and in both cases with distinct success. E. C. B.

### SUNDAY MUSIC OFF

Birmingham Obeys the Behest of a Puritanical Minister

BIRMINGHAM, Ala., April 21.—An event which stirred local music circles deeply was the prohibition of the concert arranged by Philip Memoli and his band for Sunday afternoon, April 20. This band is a very creditable and promising organization, which deserves the warmest support. It was organized by Mr. Memoli upon his return from Italy last Fall. Two previous public appearances had been very generously attended and appreciated, and the concert scheduled for Sunday afternoon was of especial interest, as the soloist of the occasion was to have been a promising Birmingham soprano, Elizabeth Cunningham. Miss Cunningham was a member of the forces of the Boston Opera Company during last season.

One hour before the time for the concert Commissioner Lane notified the management that the performance must be cancelled as a complaint had been made by the pastor of a West End church. The concert had been extensively advertised and attracted an immense gathering, which was turned away completely disgusted over the lamentable affair. The ludicrousness of the complaint was increased by the fact that the local forces of the Salvation Army gathered at a nearby corner singing all the oldtime hymns. This Puritanical turn has caused much indignation, as for the last three years Birmingham has been enjoying and profiting by very successful Sunday afternoon concerts. A. E. B.

Chicago Company to Sing "Lucia" at Metropolitan May 3

There will be one more performance of grand opera at the Metropolitan this season. The Chicago-Philadelphia Company will make a single appearance there on Saturday evening, May 3, in "Lucia di Lammermoor," with Tetrazzini, Georgini and Sammarco in the principal rôles. With this performance the company will have completed its trans-continental tour and will disband, most of the members sailing for Europe.

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New York, May 3, 1913

### \$1,000,000 FOR ART

The many admirers of the Boston Symphony Orchestra will be glad to learn that Major Higginson, as was reported in MUSICAL AMERICA last week, recently pressed his intention of providing for the orchestra, in the event of his death, by a bequest to it of \$1,000,000. Mr. Higginson has found the orchestra an expensive institution to maintain, but he evidently considers that the results have been well worth while, despite the heavy yearly deficit which he has been obliged to make good.

Such a phenomenon as the Boston Symphony Orchestra could scarcely have occurred in any other city than Boston. There is something of the old New England tradition in the incorrigibility of Mr. Higginson's idealism. Few men of great wealth carry their ideals so far, in matters of art. Wealthy men are not infrequently found who will start an enterprise of an ideal character with a sort of proviso that if it does not begin to pay for itself in two or three years it shall be discontinued. To many men of great wealth the spending of any money whatsoever, except for personal needs, that does not bring an actual money return, is a crime. To them ideals are all very well, but there must be no money actually lost upon them.

In the long run it is probably always a paying investment to promote what is most truly ideal, that is, the best that is conceivable. The return, however, does not always come in the space of the same generation, nor does it always come back to the original promoter. It was probably a paying investment, so far as the wealth of the world was concerned, to discover America; which is not the same as saying that the voyage of Columbus produced the werewithal for Queen Isabella to get her jewels out of pawn.

It is the truest kind of an idealist who goes ahead on such a basis of the common good. It reveals the man who has found a real idea and who loves that idea better than he does his bank account. Mr. Higginson's remarks, made at the Pembroke High School, with regard to the difficulties of extending the scope of the Boston concerts to benefit all the people, were interesting, and show that the Major is not asleep to the trend of the times in this direction. To maintain the Boston Symphony Orchestra at all is perhaps as much as he can reasonably be asked to do, without considering extended orchestral functions which will perhaps more properly belong to other organizations in the future.

The bequest announced by Mr. Higginson is in keep-

ing with the sturdy idealism which he has maintained with respect to the orchestra, and will be a source of great satisfaction to the musical world.

### WHY NOT AN AMERICAN PROGRAM?

It is surprising that despite the actual advance made in the past two decades in the matter of American creative musical work there are musicians in this country who will not grant the productions of native composers a performance. Further, their attitude seems to be one that allows itself the greatest latitude in respect to the mediocre works of lesser European composers, a condition truly alarming.

The recent "Week's Festival of Music" given by the Russian Symphony Orchestra (Modest Altschuler, conductor) at Carnegie Hall, under the auspices of the New York *Evening Mail* for the benefit of wage earners is a case in point. Preliminary announcements told of "national programs" being offered nightly, so that a great variety of music would be heard by the masses. The facts are that Russian music was given on a number of evenings, and one evening a piece devoted to Scandinavian, French and German music, largely Wagner excerpts in the last noted case; but that the masses might be interested in hearing what American musicians had contributed to the literature of orchestral music was not considered.

If it has ever been possible to present a program of American orchestral works it is so to-day. American composers are producing imposing works these days and they deserve a hearing in their own land at any rate. The attitude of such men as Josef Stransky, who next season will give MacDowell's "Indian" Suite and Henry F. Gilbert's "Comedy Overture on Negro Themes" at the New York Philharmonic concerts, and Carl Muck, who has done works by Chadwick, Foote and MacDowell with the Boston Symphony, should serve as a model for those who plan concerts of "national music." It would be a valuable thing for those who have in hand the arranging of such concerts to bear in mind that American orchestral music exists, that it is to-day worthy of performance, and that, despite the fact that no "American school" of music has been established and recognized, it is, taken as a whole, more significant to the development of musical art and has a more just place in symphonic concerts than have such inconsequential things as Svendsen's "Artists' Carnival" Overture and the Ballet Music from Ponchielli's noisy "Gioconda," both of which were given a place in these concerts.

### POETS' NAMES ON SONG PROGRAMS

No composer writes more than half of any song, except in those rare cases where he is his own poet. Were it not for the poet in the first instance, there would be no song. The race of composers is wholly dependent upon the race of poets. It seems, therefore, a little unjust that programs should bear the names of the composers of songs and not of their poets.

No producer of opera would think of omitting the name of the librettist from the printed operatic program. A song is a drama in brief, and there is just as much reason why the poet's name should be given on a program on which the song appears as why the composer's should appear. One occasionally finds poets' names on programs, but instances of it are rare. It would be a simple matter to make a custom of printing it in parenthesis directly after the name of the song and retaining the composer's name in the usual place.

The present omission of the poet's name is presumably due to the fact that songs are regarded as an affair of the musical and not of the literary world. While in a sense this is true, it is slight justification for omitting the name of the composer's co-artist in the making of the song. Not only would a change of the present custom do justice to the poet, but it would also serve to give information which is often desired by persons in the audience.

This is something worth while for singers to consider in sending copy of their programs to the printer.

### CENTURY THEATER OPERA CONDUCTORS

It is said that there are to be two conductors for the season of opera at popular prices to be given under the auspices of the City Club at the Century Theater next year. It would appear to be within reason, and not inappropriate to the present status and trend of matters musical in this country, to ask that one of these conductors be an American.

A new institution is being founded and it would appear less progressive than it should be if, in its policy, it fell behind the newer symphonic organizations in America which are drawing their conductors from the ranks of American musicians.

It cannot be said that it is any easier for an American conductor to gain routine in symphony than in opera, yet Americans, through sheer quality of musicianship and such opportunities as they have wrested

from their environment, have begun to take their places in America as symphonic conductors. Moreover, there are American conductors who have had much more experience with opera and opportunity of becoming familiar with operatic routine than is commonly imagined.

If the new opera company was to have but one conductor, there are reasons why it might be unwise, as yet, and in New York, to place an American in that position, or unreasonable to ask that it should be done. With two incumbents, however, one might be as long-haired and spaghetti-loying as the management thinks desirable, so long as the other is an American.

### PERSONALITIES



Mme. Rider-Possart and an Admirer

Cornelia Rider-Possart, the American pianist, has been engaged for the Maine Festival this Fall. She is now in Europe after a successful tour of the United States and plans an early return to fill a large number of engagements made for her. The snapshot shows her with an admirer in Los Angeles during a recent visit there.

**Fremstad.**—If it is intended that you'll die on a certain day, you will, whether you sail on a Titanic or stay at home," said Olive Fremstad once. The Metropolitan soprano is a fatalist.

**Nordica**—George W. Young, the banker and husband of Lillian Nordica, was recently acquitted in New York of a charge of conspiracy to defraud, in connection with a realty company, of which he was a stockholder and officer.

**McCormack**—A unique feature of John McCormack's appearance in Providence on April 25 was the fact that the Rhode Island Legislature voted to adjourn at 8 o'clock until the end of the concert and convene again after the concert was finished.

**Pauer**—After Max Pauer had arrived in Stuttgart, Germany, from his American trip he was surprised to find one of the Crown Prince's aide-de-camps at the station bidding him welcome home in the name of Mr. Pauer's royal friend and erstwhile pupil.

**Holbrooke**—Josef Holbrooke, the English composer, is said to resemble the late Gustav Mahler in personal appearance and, like Mahler, is a bit eccentric. "He is the most amusing serious musician in our midst," the London Musical Times says. "In his compositions, as in the torrent of his literary outpourings, we are continually encountering the bizarre and unexpected. A good deal of his music has a weird, grim, and fearsome psychological basis. This tendency of his mind to dour subjects accounts for his fondness for the poems of Edgar Allan Poe."

**Griswold**—Putnam Griswold, the eminent American baritone of the Metropolitan Opera Company, received a cablegram on Monday from the General Intendant of the Royal Opera in Berlin announcing his engagement to sing at the festivities following the marriage of the Princess Victoria Louise on May 23. By royal command Mr. Griswold will appear as *Saint Bris* in a gala performance of "Les Huguenots" at the Royal Opera House and in two other gala performances to be given in connection with the twenty-fifth anniversary of the Kaiser's reign. During the regular season Mr. Griswold will sing *Wotan*, *Hagen* and *Mephisto*, and will make his début in the rôle of *Hans Sachs* in "Die Meistersinger."

**Amato**—Although professional jealousies are popularly supposed to exert a baneful influence at most of the opera houses of the world, there is one artist, Pasquale Amato, of the Metropolitan, who does not regard the matter as one to be taken very seriously. "The jealousy of musicians is not a serious condition of mind, as a rule," said the baritone in a recent interview. "While at times it has caused ugly feuds between highly respected men and has made women spiteful toward each other, it is usually evinced in petty form and is quickly forgotten by every one. When we consider the infinitely personal investment of the singing voice, does it not seem surprising that feelings are controlled as well as they are? Remember, not all singers are good actors, it is rumored."

## AMERICAN GIRL'S OPERATIC CHANCES

Helen Warrum's Experience with Chicago Company Contains Food for Encouragement—Better to Start by Seeking Small Parts in an Important Company than Important Parts in a Small Company

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, April 28, 1913.

AS opera has been run for many years it has seemed very difficult for a real American to secure anything but minor rôles, but the case of Helen Warrum, a real Hoosier American, has been considerably different. Miss Warrum traces her ancestry back to Patrick Henry and is a daughter of the American Revolution. Her twenty years of life have been exceedingly active. In 1911 she held the championship for ladies' horseback riding for the State of Indiana, but was forced to forego competing in 1912 in defense of her title because of her musical studies. She has also won a number of swimming matches and is a tennis and golf enthusiast. Miss Warrum's education in music has been absolutely American, her teacher being Oscar Saenger of New York. Without doing any choir work or concert work or making any other professional appearance Miss Warrum stepped immediately into grand opera, making her professional débüt in Washington, D. C., as Marguerite to Henri Scott's *Mephistopheles*.

She has ready twenty-five leading rôles and a number of smaller ones in English, French, Italian and German.

The subject was broached to Miss Warrum the other day of her experiences in a young American girl's first season in opera. "American girls should not be discouraged for lack of opportunity in the operatic field," she said. "It seems that there is a marked tendency toward the production of operas in English and that means a very much greater opportunity for American girls. I have just returned with the Philadelphia-Chicago Grand Opera Company from a tour of the West and the reception given the company in every city visited was a new inspiration. Throughout

the larger and more important Western cities the people seem to be hungry for opera, and it was the invariable rule that we sang to a crowded house. Frequently the reception was enthusiastic and warm-hearted and the audiences evidently en-

success, is very much worth while."

Further along in the conversation the question was asked, "Is it necessary to opera success that the artists spend any time in Europe?" and the answer was this: "The young opera singer should not ever go to Europe to learn the rudiments of a musical education; she must know music before she goes. A young woman may be educated, as far as ordinary schooling is concerned, but then she needs to go to what is termed a finishing school, where she may be taught the final requisites necessary to her position in society. This applies similarly to the operatic profession. When you are thoroughly grounded in music, in acting, and in the mechanics of the stage, then it is well, I believe, to go to Europe for the finishing touches, to acquire con-



Helen Warrum, Who Has Achieved Success in Her First Season in Grand Opera

joyed every moment of each performance.

"It may seem that the opportunity for each individual is a long time coming and one needs a large fund of patience. It is no small thing for the director of an opera company to trust an important rôle with a new artist, and when he does you must be ready for it and know your work thoroughly. There is no profession that demands more hard work and patience than that of an opera singer, but the result, if

fidence and poise and coaching in technic."

Miss Warrum said also that she thought many artists made a mistake in trying to get larger parts in small opera companies, as by doing so they place themselves among people who cannot be of any inspiration to them. As a beginner it is infinitely better to ally oneself when possible with a company which includes the stars, in which case there is a chance to study their methods.

M. G.

## ZIMBALIST BRINGS HIS TOUR TO CLOSE

Ovation for the Violinist in His Final Appearance in New York

Efrem Zimbalist, the brilliant young Russian violinist, brought his second American tour to a close in a farewell recital at Carnegie Hall, New York, on Sunday evening last when he had the privilege of playing before the largest audience which has assembled for any violin recital this season. The reception accorded him when he stepped on the platform at 8.24 was firm proof of the place he has made for himself in the affections of American audiences.

Not only was the house completely filled, but the large stage platform, used generally for choral societies' performances, was set up on the previous evening and did service to accommodate some five hundred persons who were unable to purchase seats in the auditorium. The concert was given under the auspices of the Van Hugo Society, of Brooklyn, which called forth a strong Socialist contingent in addition to thousands of the artist's countrymen.

The program chosen for the occasion was typical of the kind Mr. Zimbalist plays, including compositions for the most part of distinct musical value. It began with the Handel E Major Sonata, which was played as Handel should be played, the violinist sounding the emotional character of the short but surpassingly beautiful slow movement compellingly.

The shorter pieces were the slow movement "Aria" from the Goldmark Concerto, Alois Reiser's "Quasi Ballata," the Humoresque from the York Bowen Suite, which Mr. Zimbalist played here last season; Rawlins Cottet's "Chanson Meditation," Kreisler's "Caprice Viennois" and "Liebesfreud" and a final group of "request" numbers, including Tschaikowsky's "Sérénade Mélancolique," Tor Aulin's Humoresque, his own "Hebrew Melody and Dance" and "Neapolitan," Chopin's Nocturne, op. 9, No. 2, and "Minute Waltz," Brahms's E Major Hungarian Dance and Paganini's "Witches' Dance."

Often indeed has this artist's playing been commended in these columns and it is difficult to add anything at this late date. His art has the highest attributes of violin-playing, supplemented by a mature musicianship wholly admirable.

Throughout the evening the mammoth audience applauded with untiring enthusiasm and compelled the young violinist to repeat his own "Hebrew Melody and Dance" and the Chopin waltz, as well as to add as extras a Gluck Gavotte and his own "Oriente." At the close of the evening he appeared seven or eight times and bowed his farewell to an audience that would willingly have stayed for more.

Samuel Chotzinoff, who was Mr. Zimbalist's regular accompanist last season, presided at the piano with most satisfying results.

A. W. K.

Four Popular Artists Unite in People's Concert at Public School

Beatrice Fine, soprano; Paul Kéfer, cellist, and Katherine I. Alexander, violinist, were the soloists at the concert given on April 18, under the auspices of the People's Music League of the People's Institute, at Public School No. 30, New

York City. Mrs. Fine was in the best of voice on this occasion and made a profound impression by her excellent interpretation of chansons and songs in English, including the "Slumber Song" of H. C. Gilmore. Mr. Kéfer's selections were an Etude by Chopin; Scherzo by Van Goens, "Chants Russes," Lalo, and Hungarian Rhapsodie, Popper. His playing of these works displayed his excellent musicianship and interpretative ability. Miss Alexander contributed to the pleasure of the evening with a brilliant performance of Leonard's "Souvenir de Haydn." Florence McMillan added greatly to the excellence of the program by her usual artistic accompaniments.

### New York Music Teachers' Association Issues Its 1912 Report

The New York Music Teacher's Association has just published its annual report for 1912. The contents consist of the official program of the last convention, held in New York City, and some of the papers delivered. Among these are "Music Teachers' Associations," by Prof. George Coleman Gow; "Music Teachers' Examinations," G. L. Becker and A. R. Parsons; discussions of various phases of vocal culture by Dr. Frank E. Miller, Floyd S. Muckey, M.D., Mr. and Mrs. H. H. Brown, Carl E. Dufft, Adele L. Baldwin, Henry G. Hawn, Anna E. Ziegler, Laura S. Collins, E. Preston Miller and Gardner Lamson; discussions of piano technic, E. M. Bowman, Harriet Brower, Louis Stillman, E. W. Berge, Mrs. A. M. Virgil, J. S. Van Cleve; "The Organ," Frank L. Seely; "The Violin," Dora Becker, C. de Vaux Royer; harmony discussions, A. W. Lilenthal, S. Reid Spencer; "The Problems of the Publisher," W. J. Baltzell. The report is illustrated and also contains a list of the members for 1912.

## DR. MEES'S CHORUS IN "MUSIC MAKERS"

Boston Audience Finds Pleasure in New Elgar Work as Given by Cecilia Society

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, April 27, 1913.

THE Cecilia Society, Dr. Arthur Mees, conductor, performed Sir Edward Elgar's setting of Arthur O'Shaughnessy's poem, "The Music Makers," for the first time in Boston on the evening of the 17th. The concert opened with the singing of Palestrina's "Tenebrae Factae Sunt," in memory of the death of the late William Apthorp, musician and music critic, whose death at Vevey, Switzerland, February 19, had occurred too late for commemoration at the previous concert given this season by the Cecilia. Coleridge-Taylor's "Death of Minnehaha," after Longfellow, brought the concert to an end.

The work of Elgar has been described fully in MUSICAL AMERICA. It had been expected that the Boston performance would be the first in America, but this did not materialize, for it had been performed the previous day in New York. Sir Edward has written an interesting and characteristic orchestral prelude, and in certain verses has rendered sympathetically the mood and the thought of the poem. His workmanship is, of course, modern—the large modern orchestra, the interweaving of voices and instruments, the interplay of pregnant motives—in this the composer is thoroughly at his ease. The work impresses you with his musical mastery rather than the depth or conviction of his sentiment. It is often effective, however, and sometimes beautiful, and its performance gave pleasure.

Dr. Mees's singers had evidently studied it carefully and they gave a sympathetic and finished performance. Clearness in enunciation, balance of parts, extreme sonority or delicacy of effects, and always precision were in evidence. Dr. Mees is an excellent drill master, and his work has had much to do with raising the standards of the Cecilia back to an estate from which they had gradually fallen of late years. But finer still was the singing of the noble music of Palestrina. In this number the singers achieved their highest level. The work of Coleridge Taylor is sentimental, at the most, and occasionally a little exotic in harmony.

The soloists rendered efficient assistance. Mildred Potter, the contralto in the performance of Elgar's work, showed herself an artist of intelligence as well as a singer whose voice had happened to receive the right sort of training. She sang thankless music very eloquently. Clifford Lott was the baritone, and Grace Bonner Williams the soprano. Mr. Lott sang brief passages with all necessary weight and enthusiasm. Mrs. Williams is a singer who on this occasion added further to the pleasure of the audience. The audience was of good size and applause.

O. D.

### Reception and Loving Cup for Mme. Ziegler

A reception in honor of Mme. Anna E. Ziegler, secretary of the National Society for the Promotion of Grand Opera in English, was held last Saturday night at the Ziegler Institute, No. 1425 Broadway. The program consisted of an address by Walter L. Bogert, the presentation of a loving cup to Mme. Ziegler, piano selections by Daisy Foster, Ida McGuire and William Ziegler, a short talk by Laurette Taylor and several operatic numbers by Lillie Lucille Love.

### Fritzi Scheff to Revive "Mlle. Modiste"

It is announced that Fritzi Scheff has arranged with Charles Dillingham for a revival in a few weeks of Victor Herbert's "Mlle. Modiste," in which she appeared with such success several seasons ago.

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## NORDICA IN ONLY NEW YORK RECITAL

Soprano Stirs Old-Time Enthusiasm in Last Appearance Before Australian Tour

Mme. Nordica has sung to larger audiences than that which heard her at her first and only New York recital of the season in Carnegie Hall Wednesday afternoon of last week, but it may reasonably be doubted if they have been much more enthusiastic. The famous American soprano is one of those few who, in order thoroughly to satiate her hearers, might extend the duration of her concerts a full hour or more with encores and still enable her admirers to leave the hall with a feeling of regret that it was so soon over. As a matter of course there were extras in abundance last week and they were fully warranted by the warmth and quantity of applause that greeted every number on the regular program. The singer could not have wished for more warm-hearted evidences of enduring popular appreciation. It was an auspicious preamble to her forthcoming Australian journey.

As usual Mme. Nordica had seen to it that the stage was tastefully decorated with plants and greens. The soprano herself was seen to have grown thinner since she was last heard here, and the fact was not altogether without influence on her singing, which was somewhat less frequently marked by shortness of breath than has been the case in the past two or three years. Her program was scarcely a model in point of relative evenness of musical value, but it had, at least, the element of variety and served to bring into view the different aspects of her art.

It began with Schubert's "An die Musik," directly upon which followed the English group, consisting of Cadman's "When Cherries Bloomed" and "At the Feast of the Dead," Arensky's "But Late in the Dance" and Stange's "Damon." From songs Mme. Nordica switched over to oratorio long enough to do Handel's "Let the Bright Seraphim," with a trumpet obbligato. Then came three French songs—Faure's

"Nell," Leroux's "Le Nil" and Vidal's "Ariette," reinforced by extras in the form of Debussy's "Mandoline" and Leoncavallo's "Mattiata." Part II of the program brought the "Madama Butterfly" aria, "Un bel di," Erich Wolff's "Fäden," Bleichman's "Komm lass uns spielen," Jensen's "Am Ufer des Flusses" and the "Erlking," which last she substituted for Schumann's "Waldgespräch," originally promised, and Bemberg's "Ballade du Désespéré," the last a setting of Murger's poem and requiring in its performance a singer, a reciter, a violinist, cellist and pianist.

It is late in the day to descant upon the finished art of Mme. Nordica and the poetic insight and emotional quality which characterize her interpretations. These elements, ripened and matured through years of fruitful experience, continue to animate and vitalize her performances, even though her purely vocal assets are no longer what they used to be. However, it must freely be conceded that some of her singing last week was extremely beautiful as such, especially in songs of the more lyrical manner. Her trill, for one thing, remains as remarkable as ever in its evenness. Lovely, too, were many of her upper tones in those songs that did not call for forcible dramatic utterance.

Singers are seldom at their best in the first number of their program. Yet the performance which Mme. Nordica gave of Schubert's "Ode to Music," if not tonally perfect, was none the less deeply moving in the fervency of its emotion. Notable, also, was the florid Handel air, in which she demonstrated that she is fully at home in this exacting style. The other English songs were all of less interest than Mrs. Beach's "The Year's at the Spring"—finely sung as an encore—nor were any of the French songs particularly ingratiating from the standpoint of intrinsic worth.

It was a pity that the artist should have canceled the Schumann "Waldgespräch," which has long been one of her hallmarks. On this occasion the "Erlking" was not altogether a satisfactory substitute, for it was not given with Mme. Nordica's accustomed effect. Portions of the Bemberg number were well sung. In this the singer was assisted by a certain M. Rousseau, a reciter, Willem Durieux, cellist, and Franklin Holding, violinist. Mr. Holding also played an excellent obbligato in "Le Nil." Romayne Simmons was the pianist.

At the close of the recital Mme. Nordica yielded to several more encores, among them the "Valkyrie Cry." H. F. P.



Photo by Mishkin.

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### TOSCA

**"The Monte Carlo," Monte Carlo.**—Henry Dangès is a very great artist and what is more, an admirably simple artist who seeks dramatic success through the means of art alone. The musical comprehension and execution of his Scarpia is perfect. He presents to us a crafty scoundrel with flashes of vile passion well in keeping with the personage, and he does it with such authoritative truthfulness that one does not see Dangès act, but that one watches Scarpia live. To do better is impossible, and the other conceptions of this rôle due to noted baritones, the titular of the rôle at the Paris Opéra-Comique, for instance, do not convey the same intensity of expression as Dangès' Scarpia.

### HAMLET

**Le Rapide, Toulouse, Nov. 17, 1909.**—In this rôle of Hamlet, the rôle par excellence of leading baritones, Henry Dangès strives to give to the personage great originality in color and life—and he succeeds in this. Hamlet is not, in his mind, the calculating, impudent, self-possessed Hamlet, sacrificing love and youth on the altar of fraternal loyalty. He is, on the contrary, a puzzling and impulsive creature suffering with chronic neurasthenia; he wastes his life and his reason in drink, but also and above all in melancholic reflections too deep and too heavy for his unbalanced brain, and whose floating, anemic mind is incapable of the long-thought-out vengeance fond to Orestes. This interpretation was most apparent in the two great scenes and was very well received by the public.

**La Dépêche, Toulouse, Nov. 17, 1909.**—In listening last night to Henry Dangès in the rôle of Hamlet, it was impossible not to think of our great national tragedian, Monet-Sully. Henry Dangès has the same soft, yet haggard look, the same feverish, unfinished gestures, the same abortive outbursts of passion, the same flashes of anger floundering in powerless fury. How far from the facile Hamlet of opera, beautiful dreams in tights, cooling madrigals or shouting the blustering vulgarities of the drink song! It was a living Hamlet we saw yesterday, a Hamlet full of anguish, poor degenerate being in body and in soul, floundering in the final struggle in which his reason will vanish for ever. Henry Dangès scored a brilliant success in "Go to a Cloister" and "Like a pale flower," but he was particularly remarkable by the wonderful art with which he sang and acted the great scene of the Oratory, which drew forth unanimous applause.



### THAÏS

**"La Dépêche," Toulouse, Dec. 5, 1909.**—Dangès was a very superior artiste in the rôle of Athanael. His voice showed in turn great sonority and delicacy. He acts with soul, declaims with breadth and his diction is marvellous. He was yesterday given the most flattering ovation.

**"Express du Midi," Toulouse, Dec. 5, 1909.**—The interpretation of the rôle of Athanael by Henry Dangès was absolutely remarkable, both vocally and dramatically. His work showed that he had studied the character with great scene intelligence and searched to the very depths; it would be scarcely possible to conceive a better comprehension of such an intricate and arduous rôle. It is a real pleasure to listen to Dangès' beautiful declamation, his superb articulation (you do not lose a note or a syllable of his musical discourse), and I must admit that I have never heard the sumptuous "Invocation à Alexandrie" phrased with so much majesty. It was for this piece of musicianship that Dangès was recalled three times. This remarkable artiste yesterday achieved tremendous success.—Omer Guiraud.

**"Le Rapide," Toulouse, Dec. 5, 1909.**—Before a packed house Henry Dangès, of the Opera, came at last yesterday evening to give us "Thaïs," promised a fortnight ago and expected in vain. The rôle of Athanael is one of Dangès' best. His acting and singing is perfection itself. As Hamlet, Dangès gave us a most original and successful Shakespearean personality. As Athanael, too, the artiste interprets a personage in literature whose complex psychology he has taken pains to present as it was originally conceived by Anatole France. This is an effort of talent of which many excellent lyrical artistes, good singers though they may be, are rarely capable. In this particular M. Dangès' performance merits nothing but the most significant praise. He gave in splendid voice, easily and tastefully controlled, with consummate knowledge of phrasology. "Tol qui mis de la pitié dans nos Ames," the apostrophe, "Voilà donc la terrible pitié," and the two big duos of the second and third acts. And so he caused a scene of enthusiasm from which the Toulouse public is only capable when it is really "held" by an artiste.

**"Le Progrès de Saône et Loire," Dec., 1911.**—Henry Dangès, whose arrival in our midst we have fêted, has conquered our public by the simplicity of his style, the perfection of his means and the distinction of his talent. Endowed with an expressive physique, and eminently sympathetic, the great baritone has a quality of invaluable price for a theatrical career, that of

modesty—a rare flower these days on the stage as elsewhere. His voice is of a charming timbre and is well placed. In tender passages he gives it a caressing inflection which quite moves his hearers. His clear diction permits his singing to be followed without effort, and his intonation is always irreproachable. A consummate musician, he never requires the assistance of the orchestra, but directs it, so to speak, especially when he sings with the chorus. He is an excellent comrade, and contrary to the general rule, has not been spoiled by his successes at the Opera. M. Dangès supports the other singers on the stage by the splendid example of his own talent. In a word, he is an artiste in style and composition, that is to say, a great artiste who is an honor to the French stage, and the Châlons audience proved this to him by giving him an ovation at the end of each scene. The applause, in fact, caused the curtain to be raised three or four times after every act. Nobody has achieved a more striking success on our stage, and we believe that the singer, so reserved in his manner, was profoundly moved by the ardor of the audience. This leads us to hope that we may see him here again when there will be disputes for seats at the

### TOSCA

**The Continental Weekly, Monte Carlo.**—Henry Dangès carried off the honors of the evening. From the arrival of Scarpia in the first act to his death he commands the stage with artistic masterfulness and unequalled domination. Dangès' Scarpia is, from a scenic point of view, the best in many respects (which has been seen on an operatic stage and, in other respects (voice and style), it is superior to all those which I have seen. It is a living portrait of the Scarpia imagined by Sardou and a quintessence of the arrogance, coldness and cruelty of this personage. In this respect Dangès surpasses Renard and even all the artists who have appeared in this scene in this rôle. His Scarpia is a slice cut from a masterpiece of cold and sinister elegance and of extraordinary dramatic power. His singing is not less remarkable, and his baritone voice, of a superb timbre, was broad and ample in development whenever the rôle required it. His breathing is wonderfully regulated, and, as a singer, he revealed himself a complete and real artist. In his style and method of singing he is the equal of Renard, but as an actor he surpasses him. Henry Dangès is, in a word, the only complete, the only ideal Scarpia seen so far in this opera.

**HENRY DANGÈS, 4 RUE VICTOR MASSÉ, PARIS, FRANCE**

## COLONNE ORCHESTRA VISITS LONDON

Pierné Presents Himself as Composer as Well as Conductor—Torquay Has a Highly Successful Wagner Celebration—American Artists Win London's Applause

Bureau of Musical America,  
No. 48 Cranbourn Street W. C.,  
London, April 19, 1913.

EIGHT months only have passed since, at a cost of £20,000, Torquay, through its corporation, provided a commodious and handsome music pavilion and established a permanent orchestra. Yet already there has been held in the pavilion a musical festival which ranks scarcely less in importance to the great recognized festivals periodically held in cathedral cities of the kingdom. No stronger proof of that right spirit of enterprise which is being shown by the Torquay entertainment committee could be found than in the happily-conceived Wagner Centenary Festival, which was opened auspiciously on Tuesday afternoon and continued on Wednesday and Thursday, the program in the afternoons being wholly Wagnerian and in the evening of a lighter character.

For this special occasion, Basil Hindenberg, the musical director to the corporation and formerly one of Sir Henry Wood's first violins at Queen's Hall, has reinforced his orchestra very considerably, the performers including a number of admirable instrumentalists from the Queen's Hall and London Symphony Orchestras.

All the concerts have been well attended, more than 2,000 seats being occupied by visitors, many coming from distant parts of the country. Mr. Hindenberg's orchestra was thoroughly well balanced and worked together with true enthusiasm. The vocal soloists were Carrie Tubb, Thorpe Bates and Frank Mullings, and they fulfilled in the highest degree all that was expected of them. Torquay has taken a great step forward.

### Colonne Orchestra Warmly Welcomed

There was a warm welcome for the Colonne Orchestra, which made its reappearance at Queen's Hall on Tuesday evening. It is some years since this famous organization has been heard in London and the visit on this occasion served to introduce its new conductor, Gabriel Pierné.

The program was highly interesting. Well-nigh every number of it was familiar and this fact testified to the completeness of our education in orchestral music. An example of the powers of M. Pierné as a composer was a Prelude to a choral work based on "La Croisade des Enfants," a work by Marcel Schwob, the well-known Parisian writer. The music is agreeable and very cleverly suggests the atmosphere which befits a naïve legend of the simple faith of childhood. The program also included Debussy's "L'Après-midi d'un Faune," Paul Dukas's "L'Apprenti Sorcier," Berlioz's "Carnaval Romain" and "Symphonie Fantastique" and the same composer's "Marche Hongroise," which was encored, although it was by no means the most striking effort of the concert.

The vocal soloists were Marcelle Demougeot, a dramatic soprano, who sang arias by Massenet, Fauré and Saint-Saëns, and Mme. Vallandri, well known to us here as the prima donna who undertook several rôles successfully during the Hammerstein opera season.

M. Pierné showed himself to be a conductor of distinction and the orchestra is a very fine one. The audience was most enthusiastic but not as large as one would have expected, except in the cheaper seats.

### Fanelli and Debussy Novelties

The program of the second concert on Wednesday afternoon included two works new to England. The first of these was a suite from Debussy's "Images," consisting of Rondos and Gigues. At the commencement there is little that is especially distinctive in the music, but the Gigues have decided character and the scoring is immensely clever. The other novelty was a tone-poem named "Thébes, Tableaux Symphoniques," by Ernest Fanelli, which was written some thirty years ago. It is a long work in three parts founded on Théophile Gautier's "Roman de la Momie." The whole thing is frankly impressionist music, suggesting scenes on the Nile in the time of the Pharaohs and all the obvious means to indicate Oriental life and scenery are employed. Quaint fragments of tunes played on piccolo and flute were a delight

to hear, and the color of the great procession in the last tableau was magnificent. The work was very well received.

The Queen's Hall Orchestra, conducted by Sir Henry Wood, gave a concert on Saturday afternoon last in support of its own endowment fund. The program was entirely devoted to Wagner selections, with the exception of Bach's Concerto No. 3 in D Minor, for two violins and strings, and Beethoven's Concerto, No. 3, in C Minor, for piano and orchestra. The soloists in the former were Lady Speyer and Maurice Sons and Mark Hambourg played the solo part of the Beethoven Concerto

with artistic restraint and his usual technical facility.

On the same afternoon Vianna da Motta, the Portuguese pianist, gave a recital at Bechstein Hall, the program of which he divided between Bach and Beethoven. He played with refinement and unfailingly clear execution, his treatment of Beethoven's early Sonata in D (op. 28) being magnificent. There was a large and appreciative audience.

The recital of T. Campbell McInnes, the baritone, attracted a large audience to Æolian Hall on Monday evening. The whole of the "Dichterliebe" formed one group—sixteen songs in all; five traditional Scottish ballads arranged by Graham Peel, another; and songs by Salvator Rosa, Müller, Ernest Walker, Reynaldo Hahn and Bruneau, another. He was at his best in Lange-Müller's tuneful "The Three Holy Kings" and Ernest Walker's "The Rock of Rubies," which had to be repeated. the dreamy, poetic side of his character

His style is refined and his enunciation distinct, his German being particularly good. Hamilton Harty accompanied brilliantly.

### Cecil Fanning's Second Recital

At his second recital on Tuesday afternoon, at Bechstein Hall, Cecil Fanning, the young American baritone, brought forward an interesting program. He introduced a cycle, "O, Thou Dear Mortal," by Margaret Meredith, which does not contain anything very ambitious, though some of the songs were pleasant. They were effectively sung. Songs by Schumann, Schubert, Hugo Wolf and Loewe were also included, but the singer was perhaps at his best in Rachmaninoff's "Morning" and Moussorgsky's "The Siege of Kazan," from "Boris Godounow." H. B. Turpin was an admirable accompanist.

Sydney Rosenbloom appeared on the same evening at Æolian Hall in the double capacity of composer and pianist. Beethoven's Sonata, op. 53, in C Major, Bach's Toccata and Fugue in D Minor and a Chopin group were on his list, and he presented his own Sonata in C Minor, for violin and pianoforte, with M. Zacharewitsch as violinist. It was played with abundant spirit by both artists. The program also included some examples of Mr. Rosenbloom's quality as composer for the pianoforte alone, in which capacity his emotional temperament and imaginative invention find a legitimate outlet.

Bechstein Hall was filled on Wednesday evening with a fashionable audience, including many musicians, when Cyril Scott gave a pianoforte and song recital of his own compositions. A Pastorale upon an old Scotch air, for flute and piano, in which Mr. Fransella joined the composer, was impressively rendered, while his pianoforte pieces and songs, sung by Hubert Eisell and Jean Waterston, were all heartily appreciated.

### American Soprano Well Liked

Eleanor Hazzard Peacock, the American soprano, made her first appearance in England on Thursday afternoon at Bechstein Hall and it is very seldom that a newcomer has been received with such a large amount of approval. Miss Peacock is the possessor of a very beautiful and even voice, and has a perfectly clear enunciation and sense of style. Her interpretations of lieder by Schubert, Brahms and Hugo Wolf was admirable and some quaint negro melodies were delightfully sung. The critics are unanimous in praise of her singing, and her next recital will be eagerly looked forward to. Mme. Dezso Nemés accompanied with rare skill and efficiency.

Edith Clegg gave a recital of songs by modern composers at Bechstein Hall last night. Weingartner's "Liebesfeier," Wachtmeister's "Ach wüßtest du wie schön du bist," Järnefeldt's "Anni" and "Lina," Moussorgsky's "The Orphan" and Widor's "Non credo" are all songs of real musical worth and were sung with admirable intelligence and clearness of enunciation. The new songs included "Der Vagabond," by May Mukle; "The Wedding Eve," O. G. R. Howarth, and "Love is a Rose," by Mrs. J. M. Robertson, of which the last named is perhaps the best. The recital-giver was assisted by May Mukle, who contributed a number of violoncello solos. Ethel Attwood was the accompanist.

Morgan Kingston, the brilliant tenor, who has been engaged to sing at your Metropolitan Opera House next season, scored a striking success at a concert given at the Palladium last Sunday under the auspices of the Sunday League. Although announced to sing two songs only, he was compelled to give no less than six before he was allowed to leave the platform. There were close on 3,000 people present and there is no doubt that these Sunday concerts have become a highly important and popular feature in the musical life of London.

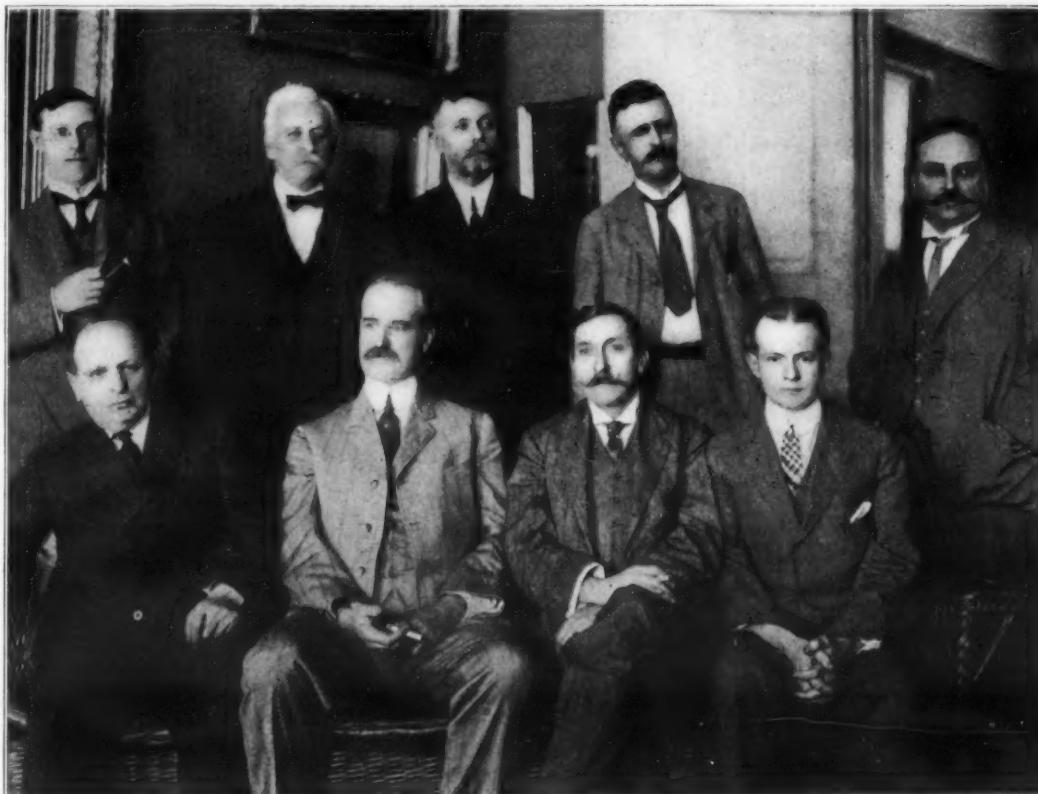
Gaston Sargeant, an American singer of considerable accomplishments, has been engaged by Thomas Salignac for three years to sing in opera in Nice, commencing November next.

One of the newcomers at Covent Garden this season, Frances Rolder, an American soprano, is a great-niece of Robert Schumann and his wife, Clara Wieck. She is a pupil of Jean de Reské, who has supplied no fewer than six young singers to the opera this year.

### ANTONY M. STEEN.

Mme. Jomelli recently sang four new songs by Cyril Scott, "A Picnic," "Voices of Vision," "In a Fairy Boat," and "Osme's Song" at a London concert.

## FLORESTAN CLUB IN THIRD YEAR OF USEFULNESS



Founders and Original Board of Governors of the Florestan Club of Baltimore—First Row, Left to Right: Frederick H. Gottlieb, Vice-President; Harold Randolph, President; W. G. Owst, Secretary; Edwin L. Turnbull, Treasurer. Second Row, Left to Right: Ernest Hutcheson, Otis B. Boise, Lucien O'Dendhal, Emmanuel Wad, Theodor Hernberger. The Same Officials Are Still Active, with the Exception of Ernest Hutcheson, Who Is in Berlin, Germany; Otis B. Boise, Deceased, and Emmanuel Wad

**BALTIMORE**, April 21.—The Florestan Club, organized in January, 1911, has been conspicuously successful in attaining the objects sought by its founders. The origin of the club was inspired by Harold Randolph, director of the Peabody Conservatory of Music, and Ernest Hutcheson, formerly a member of the faculty of that institution. In December, 1910, Mr. Randolph and Mr. Hutcheson appeared as soloists in a two-piano work with the Philadelphia Orchestra in Philadelphia. After the concert they were entertained at the Musical Art Club, and so enthusiastic were they over that club that they suggested a similar one for this city.

The idea met with enthusiastic support among both professionals and amateurs. A three-story building was secured at No. 522 North Charles street, and the club started with a membership of two hundred. The object was to stimulate a more intimate comradeship among musicians and to provide a place where visiting artists of distinction could be welcomed.

The club building contains a music room, parlor, banquet room, dining room, pool room and other attractions. Every Tuesday evening is called a "field night" when there is an informal musical. There are also, from time to time, lectures upon interesting subjects other than musical.

A popular feature this season is the "Manuscript Evening," when instrumental and vocal compositions by members are rendered.

The name "Florestan" was used by Schumann for his articles in his musical paper, "Die Neue Zeitschrift der Musik." He chose two names, "Eusebius," representing

and "Florestan," the more vigorous and aggressive aspect.

The officers and board of governors of the club are: Harold Randolph, president; Frederick H. Gottlieb, vice-president; Edwin L. Turnbull, treasurer; W. G. Owst, secretary; George F. Boyle, Lucien O'Dendhal, Theodor Hernberger, William F. Lucas, Jr., and Howard R. Thatcher. They are all prominent in Baltimore musical circles.

The music committee is composed of F. R. Huber, Frederick C. Colston, Samuel Hernberger, Albert Hildebrandt and Milton van Leer.

W. J. R.

### Baltimorean Appears as Violinist, Pianist and Composer

**BALTIMORE**, April 21.—James B. Rouney gave an interesting violin recital at the North Avenue M. E. Church on April 17, assisted by Pearl Silverwood, soprano, and Edwin G. Yearley, pianist. The violin numbers included a fantasia by Mr. Rouney on themes from Benedict's "Killarney," producing the effect of distant chimes on the violin. Mr. Rouney also appeared as pianist, playing Herold's Overture to "Zampa."

W. J. R.

### Eleanor Painter-Schmidt in Berlin Musicales

**BERLIN**, April 26.—Eleanor Painter-Schmidt, the new American prima donna of the Charlottenburg opera, gave a delightful program this week at the American Woman's Club. She included a number of songs by the American composer, Paul Tietjens, on her program.

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## OVERTONES AND SANITY

Use and Abuse of Advanced French Musical Ideas—Skimming Iridescent Harmonies from the French Cauldron—Affectation Different from Youthful Imitation—Real Reasons for Studying French System—French Not Inventors of Overtones

By ARTHUR FARWELL

F RANK LA FORGE'S recent words in MUSICAL AMERICA on the affectation of the French idiom by American composers merit deeper contemplation than they are likely to get from the individuals for whom they were chiefly intended. That is the difficulty with all general scoldings in a good cause; those who do not need them cry "bravo!" and those who do dodge them. However, no amount of scolding can make a good composer out of a bad one, or a creative composer out of an imitative one, so it may be that no good remains unaccomplished through the failure of Mr. La Forge's little lecture to reach its proper audience.

Where discussions of such matters do accomplish good is among serious and thinking composers, who never cease trying to gain a more complete perspective upon their art. Will does not get far, in art or in life, without vision, nor energy without intelligence. Was it not Schopenhauer who pointed out that the bull who charged the railroad train had great energy but little intelligence? A composer's main business is to compose, but he ought to pause from time to time and take account of stock, to observe what influences in the world he is chiefly lending himself to, and what neglecting. It may be that a little reflection will cause him to cease to believe in the end he has been striving for, and will drive him onto the ground of a solid faith.

### A Double Wrong

The little American composers who think that they are keeping abreast of the time by skimming a few iridescent harmonies off of the boiling cauldron of French music, and making what purport to be compositions of them, are wronging both French musical art and themselves. They fail completely to see or to wield the same strength in French music, and they fail equally to respond to any real need of their own place and time. They are neither Frenchmen nor Americans. They are larvæ floating in a limbo. Their parasitic "art," which thrives only in the murky atmosphere of mutual admiration societies, withers when it comes into the light of day.

Such febrile affectation of an alien idiom

is not to be mistaken for the universal imitativeness of youth. If great composers are always imitative in their youth, at least they imitate the substance and not the seeming of the art of their predecessors. It is not necessary to go to the effort of being a really modern composer nowadays; it requires only a showing of two or three well-known chords newly added to the world's harmonic vocabulary to get a reputation for being one. The only trouble with such a reputation is its flimsiness, not an excellent thing in reputations.

Nevertheless, the serious composer in America to-day knows that he has got to reckon with modern French music, even if the reasons why he must do so are not plain at first. It is certainly not the task of the American composer to compose modern French music. He fails, and must fail in this, as often as he tires. Something racial clamored for voice in the Italian soul, and found it in Verdi and the other great Italian opera writers. No German could have accomplished Verdi's task. For the German another task waited. Still another something has clamored for voice in the French soul, and has found it in the makers of the music of modern France. What is it, then, that clamors for voice in America? Surely not one of the same things that has already found its fruition elsewhere! This should be enough reason for desisting from the imitation of France for any composer who is still insufficiently awakened to the futility of any imitation whatsoever. Unfortunately, it is in the order of things that the imitator does not know that he is imitating. He fancies himself to be creating merely because the particular arrangement of notes which he puts down happens not to have been put down in that particular way before. The same thing is true of a truly "creative" work, to be sure, but the difference is that one has been made by an individual while the other has been made by one who has not lifted himself out of a mere generic existence, where any thoughts drifting within the consciousness will do as well as his own. A man's mere consciousness is much wider than his individuality, which is why it cannot penetrate so far into the fine meshes of the unknown. A man widens his consciousness every time that he reads the newspaper, but he does expand his individuality until he begins to think for himself, and that only about one in a thousand can do.

### Influence of Current Tendencies

A great artist sums up the best elements in the art of his time. And unless he thinks he cannot grasp those elements in their real essence. Grasping a phenomenon is no substitute for grasping a principle. To borrow a chord will not take one beyond being a borrower, but to understand the principle upon which such a chord is generated places one in a position to generate other chords upon the same principle. Such thoughtful individual use of principles, and experimentation along the lines indicated by them, leads directly to the building of individuality.

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The French have produced a world of new effects in music. They have knowledge which we want, even if we do not want to put it to the same use which they do. We have nothing to gain by imitating the effects which they produce, but we have much to gain by understanding the principles upon which they have made so striking an advance. We cannot ignore the extension of harmonic resource made by the French on the grounds of lack of sympathy with that which the French do with it. That extended resource has been added to harmony, and there it stands. No one can depose it. The situation is not as if the Germans were going the way of the elect, and the French the way of the damned, and that after a time the whole body of French music and musical effects would be cut off and cast into outer darkness, and the world be rid of them. The advances made by the French are ingraining themselves into the warp and the woof of the entire fabric of modern music and musical means, and to ignore those advances altogether is artistic suicide. The French did not decree that the overtones of a fundamental should be what they are, and that B flat, D and F sharp are generated by C. They have merely pointed out that these overtones are available musical material, and they have used them in particular ways. This is no reason why there are not many other ways in which to use them. The mere use of diatonics, chromatics and overtones does not imply imitation of Beethoven, Wagner and Debussy, although it is quite possible to use these elements in a manner which is or is not imitative of these composers. It is easy to fish around on the keyboard of the piano until one makes some of the "ultra-modern" chord effects. The chances are that in doing so one succeeds in throwing away the whole basis of composition. A better way to compose is to have something to say, and use every known means

in the endeavor to say it clearly and beautifully, having, like Jean Christophe, no particular concern as to whether the means used are ultra-modern or not. The forfeiture of sincerity is too big a price to pay for a few new chord effects that some one else thought of first. If the composer has done what he should have done, if he has ferreted out the principles of modern advance and pondered over their general application, he will find the newer discoveries in musical usage assuming the normal place in his work which they should assume, and in a manner peculiar to himself. Especially will this be the case if he applies himself somewhat to harmonize study and experimentation quite apart from actual composition.

#### What Is Needed

Two things, with respect to these newer harmonic advances, are needed in America to-day; first, a technical understanding of their fundamental principles; and second, independent and individual application of these principles. The second of these things implies the absolute necessity of abandoning any attempt to imitate the French idiom. To do so only makes an American appear ridiculous, very much as he would appear, in New York, dressed as a "type" of the Latin Quarter. Chiefly we need to bring order, system and clarity out of the mass, and out of the mess, of modern possibilities. One little composition achieving this will do more for the advance of the art in America than will symphonies heathenishly raging in a saturnalia of ultra-modern chaos.

Helen Waldo's Engagements

Helen Waldo, whose programs devoted to the songs of child life have made for her a unique place, has filled April engagements in New York City, Hobart, N. Y., and Morristown, N. J. She will sing a return engagement in Newark, N. J., on May 7.

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## MUSIC OF THE POLES IN AMERICA

Seventy-eight Organizations in This Country, Including Nine in New York, with Choral Music Their Special Interest—Music and the Masses in Poland—French Influence—Polish Singers Strong in Low Voices and Weak in High Ones

BY IVAN NARODNY

LIKE Russians and Bohemians, the Poles are a distinctively musical nation, and the best thing they have imported into this country is their love of music. Suppressed politically by the bureaucracies of Germany, Austria and Russia, enslaved for centuries by the aristocracy and clergy, the Polish people as a whole have been inspired to voice their sorrows in song, and have established the truth of the poet's word that "the anguish of the singer makes the beauty of the strain." The Polish folksongs, that remind one so vividly of the folksongs of the Little Russians, are the most beautiful expression of the national character. They depict more alert and adventurous types than the lugubrious folk melodies of Russian *moujiks*. They sound less Oriental and less ethnographic, but more romantic.

It is true that there are passages reminiscent of Slavic passion and Oriental chivalry, but the background is of distinctly French color. It will be remembered that Heine called the Poles the French of the North, depicting them as of a very excitable nature, easily moved to anger and easily appeased. There are traits of peculiar Slavic character, but most of the Polish composers of the last century show the distinct influence of French thought.

Although close neighbors, the music of the Germans has made but a slight impression upon the Poles. We do not find German influence particularly noticeable in any of the works of the Polish composers, in spite of the popularity of Wagner's operas on the Polish stage. French language, art, literature and ecclesiastical views have dominated the minds of the Polish nobility for centuries and the result of this has not failed to be felt by the masses. It is only in recent years that the Polish middle class and the masses have succeeded in getting away from these aristocratic traditions. Only men like Szumansky, Maszynsky, Paderewski and a few others have given examples of a more typically Polish national style in music, although Moniuszko's "Halka" was the first true national opera of the Poles.

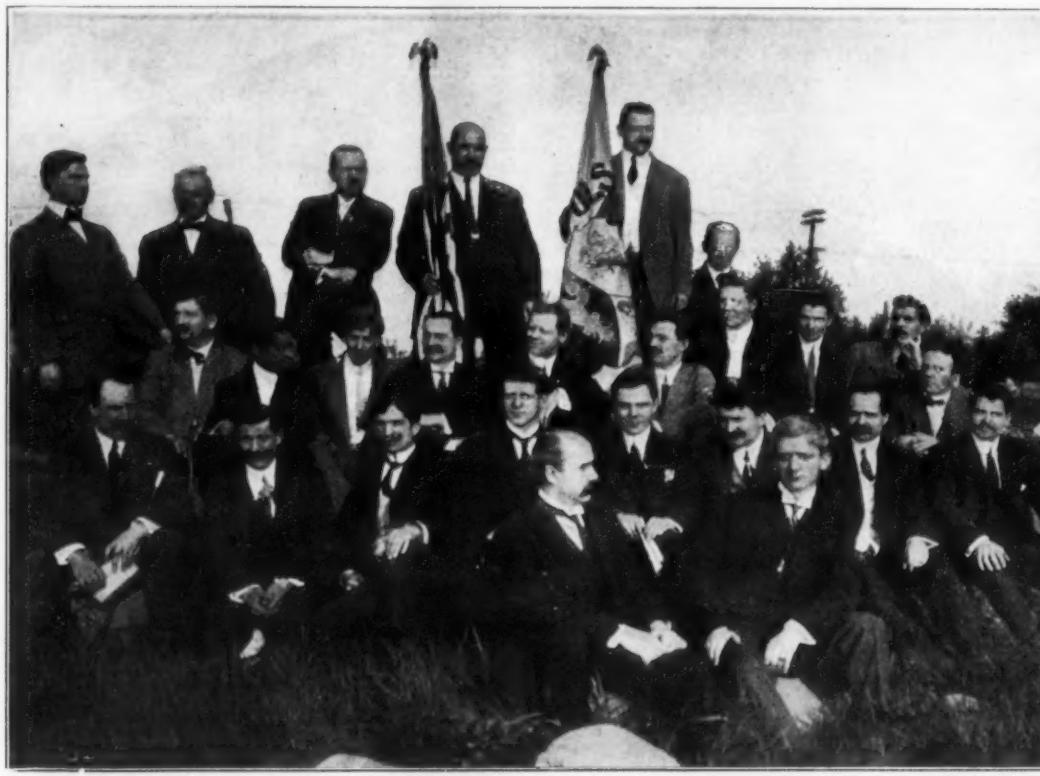
Chopin, that greatest of romantics of the piano of the past century, and Moszkowski, the king of dance-music, are geniuses of the gilded salons. A listener finds in their intoxicatingly beautiful works images of Polish nobility and an atmosphere full of luxury and perfume. But one finds hardly any suggestions of the adventurous and generous Polish peasant, hardly any traits of his despairs and his enthusiasms. Their compositions are enchantingly fascinating and full of poetry in a "Byronic" style, but contain nothing of ethnographic vigor, such as, for instance, the works of Borodine, Balakireff, Moussorgsky, Tschaikowski or Rimsky-Korsakoff. However, they have one very distinct quality, and that is their captivating expression of Slavic passion and Oriental dreaminess.

But while the Polish nation is less for-

tunate in having vigorous national creators of music, it may be proud of having some of the greatest living musical artists, Paderewski, de Reszke and Sembrich are

tone voices, while the first tenors were rather crude and harsh. I could see that Mr. Losinski, the energetic and able conductor, had accomplished much by his severe discipline. It must be remembered that these singers have no musical education and that the conductor must act at the same time as a teacher. In fact he is generally termed teacher by the singers.

The headquarters of Harmonia are also used for the meetings and rehearsals of the female chorus, "Halina," which had its musicale at the same time. Halina has thirty-six voices and Mr. Losinski is its conductor. The chorus was practising for a concert that was to take place the same Saturday at Beethoven Hall. The song "Dumka Wieczorna," by Fibak, sounded like a very charming piece as it was here given and the singers showed good training.



A Group of the Singers of "Harmonia," One of New York's Polish Choruses. In Front, Seated, Are Edward Budzynski, Secretary of the Polish Musical Alliance of America, and M. Seyfried, President of "Harmonia"

among the most nearly perfect virtuosos who ever lived.

### Seventy-eight Organizations

There is no better proof of Polish love of music than in the fact that there are seventy-eight of their musical organizations in the United States. These societies, distributed all over the country, form a general Polish Musical Alliance, with temporary headquarters in New York. Nine of them are located in New York; the oldest of them, "Harmonia," celebrated last October its thirtieth anniversary. The coming September there will be held a convention of all the societies in Chicago. Officers of the Alliance include L. Olszewski, of Buffalo, director, and Edward Budzynski, of this city, secretary.

My excursion in the Polish musical colony started with a visit to one of the weekly musical evenings of "Harmonia." The society has a male chorus of about fifty singers, all of whom are hard working men. M. Seyfried is the president of the society and he received me hospitably, as did Edward Budzynski, the general secretary of the Polish Musical Alliance, and Arpad Losinski, conductor of the chorus, who had just been busy with a rehearsal. I listened to two of their songs, one by Moniuszko, the other by B. Dembinski, of which the latter proved very impressive as sung with great vigor by the chorus. There were several very beautiful bass and baritone voices, while the first tenors were rather crude and harsh. I could see that Mr. Losinski, the energetic and able conductor, had accomplished much by his severe discipline. It must be remembered that these singers have no musical education and that the conductor must act at the same time as a teacher. In fact he is generally termed teacher by the singers.

"Music has been a great ennobling factor in the life of our Polish colonies in America," said Mr. Budzynski. "More than literature or any other of the arts it has remained one of the greatest ideals of our lives and enabled us to get away from the mania of the Dollar. Although it is impossible to say anything definitely, yet I am certain that sixty per cent. of Poles are musical and do not spare either time or means in furthering their love of song. We have a semi-monthly Polish musical magazine, *Harmonia*, published in New York, which is devoted exclusively to the interests of our national music. There are 3,653 Polish singers in the United States belonging to the Polish Musical Alliance, but there may be twice as many singers in independent groups."

### Low Voices Best

The next evening I was the guest of the "Tow. Spiewni Echo" at its hall on Fourth street. The members of the society and the singers meet here every Tuesday evening. Mr. Losinski is the conductor here, as he is of the Harmonia and Halina choruses. Jan Wijtasek is the president and J. Katz the treasurer of the society. I listened to a couple of their songs, which impressed me very favorably. As in Harmonia I found excellent bassos and baritones, but less beautiful higher voices. It seems to be natural for Slavs to be the possessors of magnificent lower notes, and less fortunate in the upper ones. This seems the case even with the women. I found among their women singers several excellent contraltos, but few good sopranos.

"We are greatly pleased to know that MUSICAL AMERICA is taking notice of the musical life of the Poles in the United States," said Mr. Wijtasek, the president. "It should bring about a closer relationship between the Americans and Polish singers."

While spending these evenings in the Polish colony I found myself perfectly out of the New York commercial atmosphere. There was something idyllic and beautiful about the action of these simple folk who had come together to enjoy their native songs. They had all thrown off the traits of the New World, as of a magic garment, and lived here the life of their native villages. They not only spoke in Polish, but felt and thought Polish.

Of all the Polish choral songs that I heard the most impressive to me were "Hej Mazury," by Dembinski, and "Piesn Zeglarzy," by Wladislaw Zielinski. The Poles in general have very beautiful compositions for choruses, owing largely to the fact that there are innumerable singing societies in Poland, many of them in-

structed by teachers of the public schools and clerks of the parishes. These singing societies are assembled for the pure love of music and one can find them in the smallest villages and settlements in Russian Poland.

### The New York Societies

The Polish singing societies in New York are: Harmonia, male; Lutnia, male (Brooklyn); Echo, male; Chopin, male (Bronx); Halina, female; Moniuszko, male (Brooklyn); St. Cecilia, female (Brooklyn); Symfonia, female, and Paderewski. They all have their weekly musical evenings and give a couple of public concerts during the year. Besides this, they organize open air festivals every Spring out in the country. Often the choruses of the suburbs, as those of Patterson, N. J., join in a festival day. "Echo" is going to celebrate its tenth anniversary with a Summer festival May 27 in Elm Grove Park on Long Island.

What the Polish colony is doing musically in this country is beautiful and inspiring and deserves the emulation of the rest of Americans. There are two and a half million Poles in the United States. If even one million of them are lovers of music it adds a great deal to the musical interests of America.

## SAN FRANCISCO MUSIC

### Hazel Hess, Pianist, Demonstrates Brilliant Attainments

SAN FRANCISCO, April 21.—A recital of unusual merit was that given by Hazel Helma Hess on Wednesday night at Century Hall. Miss Hess is a pianist of brilliant attainments and the program which she played to a very large audience was unusually difficult. It embraced works by Drangosch, Tschaikowsky, Leschetizky, Saint-Saëns, Poldini and Liszt. For the final number the young pianist played with Hugo Mansfeldt at the second piano the Liszt Hungarian Fantasie.

The success of "Everymaid," the masque presented by the girls of the University of California at Berkeley recently, was largely due to the excellent music written by Edward G. Stricklen, a young local composer. Mr. Stricklen, a member of the department of music of the university, won distinction by his music written for the Jinks of the Bohemian Club two years ago and for the Nile Club of Oakland.

The San Francisco Music Teachers' Association gave a reception Friday night to Emma Thursby, the singer and teacher.

Fernanda Pratt, contralto; Mrs. Chas. L. Seeger, violinist, and Professor Seeger, pianist, were the soloists at the second university recital at Berkeley last week.

R. S.

## ST. LOUIS CHORAL CONCERTS

### Apollo Club and Morning Choral Give Good Account of Themselves

ST. LOUIS, April 26.—The Apollo Club gave its last concert of the season to a capacity audience last Monday evening. Director Galloway had the chorus in fine condition. The soloists were Mme. Frances Alda, of the Metropolitan Opera Company, and Enrico Tramonti, harpist of the Chicago Symphony Orchestra. Both have been heard here many times before, but never to better advantage. Owing to a series of mishaps, neither artist appeared on the program at the time scheduled and Mme. Alda contributed an extra number, "Un bel di," from "Madama Butterfly," to tide the situation over. Her other numbers were songs in four languages. She was in excellent voice.

The Morning Choral Club with many soloists from among the members, also gave its final concert last Monday. Mr. Galloway also directs this organization, and the women who compose it afforded a large audience much pleasure. Chas. Wakefield Cadman's "Egyptian Bridal Procession," with Irene C. Dobyn as soloist, was given by special request. It was impressively sung and was by far the most appreciated number of the evening. The soloist was Chris Anderson, baritone. His voice was much liked.

H. W. C.

### Ysaye in St. Louis Recital

ST. LOUIS, Mo., April 26.—Eugen Ysaye returned to the city for a violin recital at the new Victoria Theater last Tuesday night. Before a very fair-sized audience he present a difficult program, assisted by Camille Decreus, pianist. The audience liked every bit of it from beginning to end. The "Kreutzer Sonata" of Beethoven, Concerto in E Minor of Mendelssohn, "Faust Fantasie," by Wieniawski, and a group of three miscellaneous numbers were the Belgian's offerings. Mr. Decreus's playing of two solo numbers was very satisfying, and his accompaniments were spirited and accurate.

H. W. C.

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## DOHNANYI AS AN OPERA COMPOSER

Berlin Hears a One-act Comedy and a Tragic Pantomime by the Pianist  
—The Latter the More Successful—Waning of the Concert Season  
—A Woman as Choral Conductor

European Bureau of Musical America,  
Neue Winterfeldstrasse 30,  
Berlin, April 11, 1913.

THIS must assuredly be the last phase, the final gasp, as it were, of the concert season in Berlin. With the approach of Spring musicians are already beginning to sigh for the welcome relief which Summer will bring, and the hard-used and much-abused critic dares to indulge in spasmodic visions of existence for a term in a world where concerts have no place. Time was in Berlin when the sway of the concert muse terminated at Easter; now, with the ever-increasing host who vow to be heard at any price, there has been established the precedent of a continuance into May.

Not the least important of these closing concerts was the one given under the auspices of the Gesellschaft der Musikfreunde in the Philharmonie on April 7. The patrons of this body are legion, and, to judge by the throngs that assembled for this fourth and last of the series of concerts for this season, their interest has been sustained to the end. This occasion partook of the nature of a trial with respect to one person at least—Ernst Wendel, the conductor—who is announced as a very likely candidate for the post of conductor of this society for next year. He created a very favorable impression by his able and intelligent treatment of the Third Beethoven Symphony. Beethoven was followed by Schumann, whose A Minor Piano Concerto, op. 54, was rendered with great brilliancy of technic by the soloist of the evening, Arthur Schnabel. Wagner figured in the concluding number, the "Meistersinger" Prelude being very satisfactorily interpreted by the Philharmonic Orchestra.

In the immediate proximity, in Beethoven Saal, there appeared the accomplished singer, Iduna Choinanus, whose program of

*lieder* attracted a goodly audience. Her second group of songs was the occasion for the appearance of her composer, Conrad Ansorge, as accompanist, in which capacity he manifested very conclusively that he is a versatile and genuine musician. Anton Bruckner, Max Reger and Richard Strauss were also represented by groups of songs.

### Enter the Woman Conductor

The appearance of a woman wielding the conductor's baton is still somewhat of a novelty, even in these days of warring for the female franchise. Elizabeth Kuyper led a woman's choir in a concert on April 8 in the Royal High School for Music, and furthermore presided at the piano for the initial performance of a Trio in D Minor for violin and 'cello, composed by herself. Mme. Kuyper's conducting, though compelling and vigorous, exhibits an overdeveloped sense of rhythm and a nervous energy which approaches eccentricity and militates against genuine warmth and poetry. The same characteristics made themselves at times apparent in her Trio composition. Nevertheless, the choral numbers of the program—compositions by Enna, Averkamp, d'Indy and folksongs arranged by Mme. Kuyper—were sung without exception in a praiseworthy and enjoyable manner by the members of the German Lyceum Club. The assisting artists were Prof. Oscar Schubert, of the High School faculty, clarinet; Kurt Boerner, piano; Emil Telmanyi, violin, and Max Baldner, violoncello.

The name of Alfred Richter, composer, is respected in Germany, and in Bechstein-Saal on Wednesday last he was able to substantiate his claim to recognition. Compositions by him that included groups of *lieder* and ballads, as well as two piano pieces composed the program, which seemed to find great favor. The rhythmic and inspiring music of the vocal numbers pleased us perhaps more than the piano works—Variations in B Minor and "Le-

gende" in C Sharp Minor, which, however, had the merit of being simple, unpretentious and tastefully arranged works. In his choice of an interpreter for the songs the composer, who himself acted as accompanist, is to be felicitated on having secured that finished artist, Arthur van Eweyk, whose resonant and excellently controlled baritone, combined with his unusual artistic perspicacity, contributed greatly to the success of the evening. It is to be deplored that Mr. Richter was not equally well guided anent his piano playing, for it was only too evident that he no longer retains that suppleness of wrist and arm, crisp touch that are essential requirements.

The ensemble work of Joan Manen, violin, and Felix Dyck, piano, in their concert in Beethoven-Saal on April 9, was much appreciated by a large and distinguished audience. In the first, second, fourth and fifth movements of the Lalo "Symphonie Espagnole" and the *Adagio* and *Allegro* of Bach's C Major, both stamped themselves as genuine artists. Some lighter works by Gluck, Daquin, Brahms, Sarasate and others followed, rendered with finesse and delicacy, though it was the performers' brilliancy of execution and emphatic phrasing, rather than any exceptional beauty of tone, that impressed one most.

### Première at Deutsches Opernhaus

No one will accuse the impresario of the Deutsches Opernhaus of lacking in enterprise. A mere glance at the répertoire is amply sufficient to refute such a charge, for, besides a goodly number of standard works, already staged, this comparatively new institution has been doing much pioneer work with absolutely new material. Of Puccini's "Girl," which was given its initial performance a little more than a week ago, mention has already been made. This week's program included another première, in reality a double event consisting of two works by the distinguished pianist, E. von Dohnanyi, "Tante Simona" and "Der Schleier der Pierrette" ("The Bridal Veil of Pierrette"). The former is an opera in one act from the text of Viktor Heindel, the latter a pantomime in three scenes, founded on the play by Arthur Schnitzler, "Der Schleier der Beatrice."

"Tante Simona" gives us a passage of arms between a soured, cantankerous aunt who possesses "views" with regard to the brutal sex and her pretty and vivacious niece, whose naturally amorous tendencies are fostered and abetted by a coquettish serving maid. Some amusing scenes are provided, when, for instance, the niece is discovered in the arms of her lover, who has been disguised as the gardener, and when, later, the young couple are witnesses of a very touching interlude between the aunt and an admirer, to whose charms even her severe nature at length had to succumb. Louise Marck, as the aunt; Mizzi Fink, as the maid, and that promising young American soprano, Eleanor Painter, as the niece, repeated, at the second performance, which the writer attended, their success of the evening before. The three male rôles were interpreted by Ernst Lehmann, as Count Florio, Carl Waschmann as Count Ghino and Eduard Kandl, as the family servant. Musically the piece cannot be regarded as having created a sensation. It goes under the name of opera—"Spieloper" is the German word—though one can think of works just as pretentious that boast of no more imposing title than that of "musical sketches."

### Pantomime a Vivid Tragedy

In his pantomime or ballet the composer has been more fortunate. Here is the story in brief:

*Pierrette*, on the eve of her forced marriage to *Arlechino*, in full bridal array, contrives to steal away from the festivities to visit *Pierrot*, her lover, and drink with him a poisoned draught. At the critical moment her courage fails her, but she realizes, to her horror and dismay, that her lover has been resolute enough to take the fatal potion. In her haste to escape from the death chamber she leaves behind her bridal veil, and it is this loss which confirms the enraged bridegroom's suspicions when she eventually rejoins the wedding guests. In his thirst for a speedy revenge the outraged man forces *Pierrette* with him to the dead lover's room, where everything points to the couple's guilt. Gloatingly and with studied determination, he obliges *Pierrette* to repeat with him the tender scene she went through with her *Pierrot*, and then cruelly departs, leaving her locked in with the corpse. After a mad, frenzied dance *Pierrette* sinks dead beside the body of *Pierrot*.

Here are depicted, in vivid colors and with startling effects of contrast, deep sentiment, cruel revenge and rough tragedy, and Herr von Dohnanyi has shown his skill in producing successful interpretative music. Many exceedingly pretty melodies are contained in the score, as, for instance, the waltz music of the first scene. Einar Linden, as *Pierrot*, and Edwin Heyer, as *Arlechino*, were all that could be desired, though the life of the piece was Elsa Galafre, as *Pierrette*. Her powers of mimicry are

above the ordinary; she is natural and compelling and always eminently refined.

Pantomime it was, indeed, though of the class that demands the very best of performance, combined with effective scenic arrangements, both of which the Deutsches Opernhaus is well able to provide.

### Proschowsky Pupil's Success

Of Franz Proschowsky's eminently effective method for fostering vocal talent we have not infrequently had occasion to speak, and conspicuous among the most recent graduates from the school of *bel canto* is Mrs. Genevieve Adams Gunneson, soprano, to hear whom a number of the musically inclined assembled at the Proschowsky residence on April 6. Mme. Gunneson sang, in addition to songs by Strauss and Brahms and a group of children's melodies, two arias, the "Santuzza" and the "Dichtheure Halle" from "Tannhäuser," and all with genuine artistic effect. Her voice is of good range and of a carrying power, which has previously stood her in good stead on the several occasions when she has appeared in public; moreover, it is extremely well poised and exhibits a pleasing buoyancy in all registers. So delighted was the audience with Mme. Gunneson's art that two additional songs by Strauss and Wolf had to be given.

Estelle Wentworth, who is a pupil of the King Clark Studios in Berlin, and who sang at the Hoftheater in Dessau with great success last season, has been engaged under brilliant conditions for the Stadttheater in Freiburg, Breisgau.

Mme. Marie Rappold, of the Metropolitan Opera, who, it will be remembered, was caught in a railroad accident at Trenton, N. J., as a result of which she suffered from nervous shock, is now in Berlin and was asked to sing *Elsa* in "Lohengrin" at the Royal Opera. Unfortunately, her condition has not yet sufficiently improved to warrant a public appearance and she was obliged to refuse.

Louis Cornell, whose career is being followed with interest by the German public, has played with much success in the principal German cities this season. In June he goes to Montreux, to remain until the following January, acting in the capacity of assistant to Rudolph Ganz, the eminent Swiss pianist. Mr. Cornell will play in Switzerland, France, England and Germany in the season of 1913-14.

The new opera school recently inaugurated in Berlin under the joint management of Director Maximilian Moris and Mary Hahn, has again given to the public substantial proof of the excellent work that it is doing, while at the same time providing its pupils with the invaluable opportunity to become acquainted with the "lime light." On Wednesday, April 10, in the "Lustspielhaus," before a large audience, a lengthy program was presented which included scenes from the "Magic Flute," the second and third acts of "Figaro's Hochzeit" and "Pagliacci." The efforts of the youthful artists were received with hearty and spontaneous applause.

F. J. T.

### Harold Henry's Success at University of Kansas Festival

LAWRENCE, KAN., April 25.—Harold Henry, the Chicago pianist, scored an emphatic success here this afternoon at the annual Spring Festival of the University of Kansas. After playing the MacDowell D Minor Concerto with the Minneapolis Orchestra he was forced to respond to an encore.

W. B.

Lotta Davidson, violinist, gave the last of a series of "musical talks" in Brooklyn on April 12, discussing "The Violin." Five of Miss Davidson's pupils added to the program.

## EDWIN HUGHES

LESCHETIZKY'S FORMER ASSISTANT



### EUROPEAN SUCCESSES

With ripe technic and abundant power of interpretation he led his hearers through the program. The Liszt "Mephisto Walzer," that high school of the pianist, was played with verve and sparkling fire and was received with such tremendous applause that the artist was obliged to add three encores.—*Münchener Zeitung*, Oct. 24, 1912.

Edwin Hughes is master of a clean, pearly technic. The Beethoven Sonata op. 31, No. 3, came with easy fluency from the hands of the pianist. The interpretation of the Grieg Ballade and the Chopin numbers displayed a great deal of originality.—*Münchener Post*, Oct. 27, 1912.

Edwin Hughes is a product of the Vienna school, who has made a distinguished name for himself as artist and teacher in Munich, played the St. Saens G minor Concerto. In his interpretation, characterized by eloquence, clearness and technical fluency, he achieved for himself a fine success.—*Neue Freie Presse*, Vienna, Feb. 10, 1913.

Edwin Hughes is a musician as well as pianist; he is gifted with a fine sense of detail and that naturalness which is the distinguishing quality of those who know. His tone is full and beautiful; quite different from the pounding which one hears so often.—*Augsburger Abendzeitung*, Mar. 17, 1913.

Edwin Hughes' interpretation of the piano part of the Kreutzer Sonata was well-conceived and rhythmically sharply defined. —*Bayerischer Staatszeitung*, Mar. 15, 1913.

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A Lovers' Quarrel, originally written in competition for a prize in Italy, was produced for the first time in Philadelphia, in March, 1912, when it elicited the greatest enthusiasm. It has since been given in Chicago under similarly auspicious circumstances; and more recently has been produced under the auspices of "The Bohemians," in New York City, where it was successfully in English.

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## PAUL DUFUAULT IN COSTUME RECITAL

### Tenor Joins with Mrs. Proctor Welch in Performance of Much Charm

A unique song recital in which the two participating artists appeared in costumes of various periods and nations was given by Paul Dufault, the noted New York tenor, and Mrs. Proctor C. Welch at the Onondaga in Syracuse. Society people turned out in large numbers for the entertainment, which marked the début of Mrs. Welch.

The program was devoted to Southern melodies, old English songs, Japanese, and French songs. Mrs. Welch and Mr. Dufault wore costumes suggestive of early days south of the Mason and Dixon line and other costumes of the old English and Marie Antoinette periods as well as Japanese.

Mrs. Welch opened the program with "A Georgia Lullaby," "Lindy," "You'll Get Dar in de Morning" and "A Spirit Flower." Mr. Dufault followed with a group of old English songs, "Where'er You Walk" Semmele (1685), "Have You Seen But a Whyte Lillie Grow?" (1614), "The Spring Is Coming O'er the Mead" (1650) and "Loch Lomond."

Mrs. Welch next appeared in the picturesque gown of a geisha and delighted the audience with three Japanese songs, "The Lady Picking Mulberries," "The Jap Doll" and "A Tiny Fish."

Following the intermission Mr. Dufault gave several modern lyrics, some tinged with humor, which were followed by Mrs. Welch in her "Bergerettes of the Eighteenth Century," entitled "L'Amour s'envele," "Mamma, dites-moi," "Jeunes filles" and "Chantons les amours de Jean." Mr. Dufault contributed a cycle of the same period of French songs: "Bois Epais" (1684), "Lison dormait" (XVIII Siecle), "Menuet d'Exaudet" (XVIII Siecle) and "En passant par la Lorraine" (XVIII Siecle).

Mrs. Welch then gave Massenet's "L'E-ventail," her most pretentious number, and



Paul Dufault, the Famous Tenor, and Mrs. Proctor C. Welch, Soprano, as They Appeared at Their Recent Recital in Syracuse

the program closed with a charming duet, "I Will Give You the Keys of Heaven."

Mrs. Welch is the possessor of a clear, well-trained soprano voice. She sang charmingly. Mr. Dufault, who needs no special introduction, is a tenor in a thousand. Both artists were compelled to yield to an insistent demand for encores.

Among other recent appearances by Mr. Dufault were March 31, with the Plectrum Orchestra; April 3, with the Chaminade Club in Brooklyn; April 6, in joint recital with Henriette Michelson, before the Lambord Choral Club; April 15, at Holyoke, Mass.; Syracuse, N. Y., April 18; Brooklyn, April 30, and Lewiston, Me., May 6.

kowsky and Korbay, with whom he had dined, in conducting and reconducting one another to their respective rooms. Four or five times they placed the double journey, neither being willing to break the thread of the talk.

### For a "Star-Spangled-Banner" Celebration

Plans of large proportions are preparing for "The Star-Spangled Banner" centennial celebration to be held in Baltimore next year, says the New York *Press* editorially. If present plans for a week of

public demonstrations are carried out—and, to judge by the way such things have gone in the past, there is likely to be an expansion rather than a contraction of them—the celebration will take rank with some of the bigger national affairs of that nature. Indeed, "Star-Spangled Banner" ceremonies for the whole country would be very fitting.

### MUSICAL ERRORS IN NOVELS

#### Queer Mistakes and Exaggerations that Occur in Fiction

Why cannot those who pen romances treat of music without the most grotesque exaggeration? It is not impossible to answer the question, says the *University Magazine*. The imaginative temperament cannot be responsible, since, curiously enough, the exaggeration of the poets is less insane than that of many novelists! The reason surely is to be found in the emotional intensity of music, the almost insuperable difficulty of translating its effects into words; the necessity to the storyteller of narrative matter—less applicable to the poet—and lack of technical equipment.

Perhaps the commonest form which this exaggeration takes is in attributing impossible attainments to the hero. In "The First Violin," Her Courvoisier, whose only qualification was having amused himself with a violin when a regimental officer, becomes a *concertmeister* and holds his own at the head of an orchestra; and the heroine, after a short study of the pianoforte, though modestly describing herself as "a great bungler" who "rather hindered than helped," yet plays Beethoven's Fourth Symphony at sight from the full score! Oscar Stephenson, in "The Prodigal Son," learned enough in an admittedly wasted year or two at the Royal Academy of Music to reach the very summit of the musical Parnassus by its most difficult facets—as conductor and composer.

Ouida—a constant sinner—alluding to a broken violin, gives us the interesting information that "the keys were smashed beyond all chance of restoration!" And in "Mr. Barnes of New York" the tension on somebody's nerves is like that on "the C string of a highly tuned violin." As there is no such string it is difficult to know exactly what this tension was.

### Noted Stars and Orchestras Scheduled for Flood-Stricken Columbus

COLUMBUS, O., April 18.—Despite the ravages of the floods, the Women's Music Club plans an active concert schedule for the coming season, the artists including Mary Garden, Louise Homer, Josef Hofmann, Cornelius Van Vliet and Dr. Fery Lulek. The Boston Symphony Orchestra will come to Columbus, this being its first visit under the auspices of the club. The Cincinnati and Minneapolis orchestras will also appear.

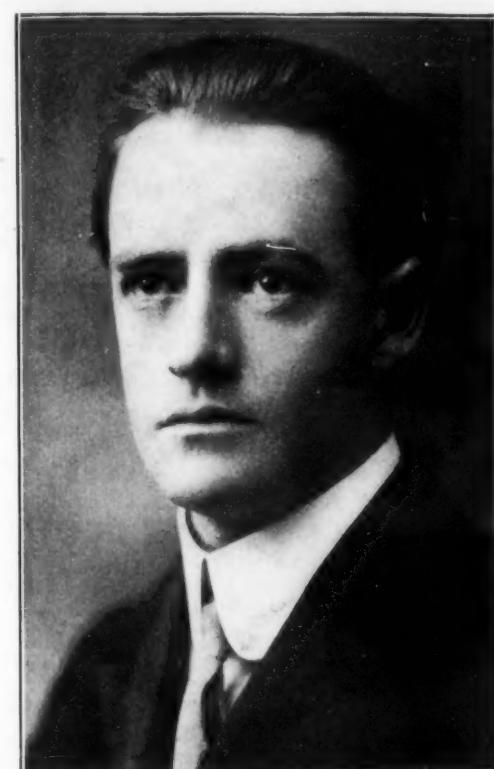
### SPOHR ON BEETHOVEN AS A CONDUCTOR

**I**N these days of the "virtuoso conductor," when such masters of the baton as Richter, Nikisch, Mahler and a score of others have proved that a great symphony orchestra can be successfully conducted with dignity and even with grace, it is interesting to find that no less a musician than Beethoven was guilty of methods which would seem to make such conductors as the late "Pat" Gilmore or the modern Creatore models of self-composed dignity. Yet the following account given by Ludwig Spohr (himself a pioneer conductor) in Dr. Spark's *Musical Memories* shows how completely Beethoven yielded to his emotions while conducting, and indeed at all times:

"Upon my arrival in Vienna I immediately paid a visit to Beethoven. I did not find him at home, and therefore left my card. . . . At length I met him at the restaurant where I was in the habit of going with my wife every day at the dinner hour. He was very chatty, which much surprised the company, as he was generally taciturn and sat gazing listlessly before him. His rough and even repulsive manners at that time arose partly from his deafness and partly from his unfounded fear of poverty. His manner of conducting an orchestra was something extraordinary. He accustomed himself to

give the signs of expression to the band by all manner of eccentric motions of his body. So often as the *sforzando* occurred he tore his arms, which he had previously crossed upon his breast, with great vehemence asunder. At a *piano* passage he bent himself down, and the lower the softer he wished to have it. Then, when *crescendo* came, he raised himself again by degrees; and upon the commencement of the *forte* sprang bolt upright! To increase the *forte* yet more he would sometimes also join in with a shout to the orchestra, without being aware of it."—*Etude*.

### GEORGE F. BOYLE TO LEAD SUMMER PIANO COURSE AT PEABODY



George F. Boyle, Pianist, Composer and Teacher

George F. Boyle, the pianist and composer, who, for the last few years has been a member of the faculty of the Peabody Conservatory in Baltimore, has been selected as the head of the piano department for the coming Summer Session of that institution. Mr. Boyle has won especial note as the composer of a splendid Concerto in D Minor for the piano, which was played last season by Ernest Hutcheson with many of the leading orchestras, the composer conducting.

### Ysaye and Godowsky Engaged for Next Season

R. E. Johnston has completed arrangements with Ysaye, the celebrated Belgian violinist, to return to America next January and February for thirty concerts, and with Mr. Godowsky for twenty concerts. Other artists who will tour under Mr. Johnston's management next season are Mme. Frances Alda, the celebrated soprano, assisted by Gutta Casini, cellist, and Frank LaForge, pianist; Charles Dalmorès, the French tenor, formerly with the Chicago Opera Company; Jean Gerardy, the celebrated Belgian cellist; Albert Spalding, American violinist; Charles Wakefield Cadman, composer-pianist; William Wade Hinshaw, baritone of the Metropolitan Opera Company; Gertrude Manning, lyric soprano; Dan Beddoe, tenor, and several others to be announced later. Mr. Ysaye, Godowsky and Gerardy will fill about ten or twelve concert engagements.

### Completes Forty-one Years of Service as Choirmaster

After forty-one years of service as choirmaster, Thomas Benson laid aside his baton Wednesday night, April 30, at the annual music festival in St. Paul's Protestant Episcopal Church in Paterson, N. J. The occasion was made memorable by a performance of a choir of seventy voices with full orchestra and organ accompaniment.

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## CHICAGO COMPANY HOME AGAIN

Returns from Its Travels Long Enough to Give Single Performance  
of "Crispino e la Comare"—Ysaye's Fourth Chicago Recital

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, April 28, 1913.

After a brilliantly successful season of opera in the West the Chicago Grand Opera Company returned to Chicago for a single performance of "Crispino e la Comare," by F. and L. Ricci, Monday evening at the Auditorium. Mme. Tetrazzini's appearance in a rôle that has brought considerable fame to her was the signal for a crowded house. She displayed her usual vocal skill that never fails to amaze the most exacting audience. She sang the "Carnival de Venice," by Sir Jules Benedict, at the end of the last act, again revealing her remarkable accuracy in runs and trills. The supporting cast was very good. Ruby Heyl, as the Fairy, was excellent. Her voice is rich and sympathetic in quality and her acting admirable. Mr. Trevisan, as Crispino; Mr. Polese, as Fabrizio, and Mr. Nicolay, as Mirabolano, did their work well. Comic opera in Italian does not provoke much mirth from an American audience, even when so well acted as was this performance of "Crispino e la Comare," and the noisy fun of the scene in the apothecary shop, was as solemnly received, though heartily applauded, as a Puccini tragedy. Mr. Perosi conducted. Following the opera the ballet with Rosina Galli and Julie Hudak gave a group of dances.

Ysaye's fourth appearance here this season leaves one bereft of adequate words to express appreciation for his supreme art. He presented a program of fine worth and played with his flawless technic and inimitable powers of interpretation. Saint-Saëns' B Minor Concerto, No. 3, was played with warmth of tone color, exquisite refinement of phrasing, superb intellectuality, and a tenderness of emotion, almost ethereal in its beauty. Grieg's Sonata in G Minor, "Chaconne," Vitali; "Chaconne," Bach; the Andante and Finale in E Major Concerto by Vieuxtemps were the other numbers. Ysaye responded to the enthusiastic applause with several encores. Camille Decreus furnished excellent accompaniments.

The Chicago Mendelssohn Club, under the direction of Harrison M. Wild, gave the last concert of the season Thursday evening at Orchestra Hall. The club had the assistance of Marie Stoddart, soprano; George

W. Fraley, baritone; Calvin F. Lampert, pianist, and Arthur Dunham, organist. A popular program was presented, including works of Buck, Cadman, Koschat, Hawley, Sibelius, Scherwenka, Gambke, Huhn, Bantock, Haydn, Johann Strauss, Jr. The club maintained its usual standard of vocal excellence. Miss Stoddart sang the Polonaise from "Mignon," "The Little Gray Dove," Saar; "So Sweet Is She," old English, and "Villanelle," Dell'Acqua. She disclosed a brilliant flexible soprano voice and a charming personality.

The Chicago Musical College presented students of the school of opera in Acts I and II of Mozart's "Marriage of Figaro," Tuesday evening at the Ziegfeld Theater. The cast included Johann Berthelsen as Count Almaviva; Burton Thatcher, Figaro; H. B. McCubbin, Doctor Bartolo; A. R. Carpenter, Don Basilio; Isaac Van Grove, Antonio; Hannah Rubin, Countess Almaviva; Lillian Steele, Susanna; Rosemarie Blain, Cherubino, and Fleeda May Newton, Marcellina. The Chicago Musical College Orchestra furnished the accompaniment and Karl Reckzeb conducted. The performance was of unusual merit, the singing was very good, and the English enunciation perfect. Following the opera a ballet divertissement by pupils of the school of ballet under the direction of Mme. Marie Jung was given.

The twentieth annual May festival concert of the Cook County Sunday School Association was held at the Auditorium Thursday evening. A chorus of one thousand women's voices, under the direction of H. W. Fairbank, assisted by Nicoline Zedeler, violinist; Francis S. Moore, organist, and the Illinois Glee Club, presented a program of songs, sacred and secular. The audience was very large and expressed hearty enthusiasm.

Frieda Gagel, contralto; Clene Loveland, pianist, and William Clifford, tenor, were heard in recital Thursday evening at the Whitney Opera House. Miss Loveland played Mozart's Fantasie in E Minor, Nos. 2 and 5, from Schumann's "Kreisleriana," Nocturne, by Scriabin, Minuet and March Fantastique, by Ganz, and the Verdi-Liszt "Rigoletto" Paraphrase. Mr. Clifford sang songs by Franz, Wolf, Massenet, Salter, Johnson and Thomas. Miss Gagel offered selections by Eden, MacFadyen, Speaks and the aria, "My Heart Is Weary" (Nadeschda) by Thomas. M. G.

## UNIVERSITY GLEE SHOWS ITS WEALTH OF SOLOISTS

Lambert Murphy Substitutes Ably for  
Fellow Member—Wiederhold, Phil-  
lips and Chorus Score Successes

Dispensing entirely with the aid of soloists from outside the organization, the University Glee Club, of New York, gave one of the best concerts of its history at the Hotel Astor, on April 24. To be sure, very few male choruses can boast of so many prominent artists among their personnel. For instance, the auditors found a surprise awaiting them in the artistic song group of Lambert Murphy, the young Metropolitan Opera tenor, who had delayed his leaving to join the Theodore Thomas Orchestra tour long enough for him to be a substitute for his fellow-member, William Wheeler, unfortunately indisposed. Along with Henschel's "Morning Hymn," "Coolan Dhu," by Leoni, and the Leoncavallo "Mattiata," Mr. Murphy delighted his hearers with an encore, "Come to the Garden, Love," by Salter.

One of the club's baritones, Albert A. Wiederhold, delivered an effective obbligato solo in "The Source of Song," by Pach, while he also appeared successfully with the chorus in Van der Stucken's "Song of May," in which Thomas Morgan Phillips also distinguished himself, besides his singing with discretion the same composer's "Found." In Mr. Wiederhold's song group a favorite was his graphically dramatic delivery of the Oley Speaks "Shepherd, See Thy Horse's Foaming Mane," to which he added a virile presentation of "Invictus." The club even introduced one of its own

soloists in the customary college airs, with Roger T. Holloway singing a song of his alma mater, Cornell.

Every one of the choral numbers was made highly pleasing under Arthur D. Woodruff's baton, including the spirited Ludwig Hess setting of "Ring Out, Wild Bells"; a delicate presentation of "Music of the Sea," by Mosenthal; MacDowell's "Crusaders," sung with splendid fervor; Seifert's amusing "More and More" and the Jungst "Dearest, Farewell," both repeated, and Mellon's "Crowned with Clusters of the Vine," with its inimitable effect of the "roof rolling 'round." William Janaushek was once more a sterling accompanist. K. S. C.

Baltimore Chorus Sings "Eternal Song"  
by Conductor Pache

BALTIMORE, May 4.—The Woman's Philharmonic Chorus, Joseph Pache, conductor, presented a program of the excellence customary with this splendid organization at its concert at the Academy of Music, April 22. The effective chorus numbers included the beautiful "Eternal Song," by M. Pache, and Stevenson's "Viennese Serenade," with William G. Horn, baritone soloist. Alfred Lennartz, cellist, of the Philadelphia Orchestra, played several solos in fine style. Mrs. Cora Barker Janney, contralto, gave a charming delivery of an aria from "Samson and Delilah." Mary S. Warfel delighted with her harp solos, and Adele Meade was a pleasing violinist. The chorus sang with good effect Parker's "In May," Nevin's "Rosary" and Mondovi's "To Flora." The accompanists were Mrs. John Swikert, Jr., pianist, and Agnes Zimmisch, organist. W. J. R.

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**IDA DIVINOFF**

Russian Violinist

## SAYS "ART OF NOISE WILL REPLACE MUSIC

Beethoven and Wagner Effete and Old-Fashioned According to Milanese Futurist

"The art of noise" is the subject of the latest Futurist manifesto, which has been showered broadcast over Paris, according to the Paris correspondent of the New York Times. The writer, who is an Italian painter, Russolo, declares that his "intuitive soul was struck during a free fight which followed the Futurist concert at Milan a short time ago, with the idea of a new art. Music, he declares, is effete and old-fashioned.

"Beethoven and Wagner stirred us delightfully for many years," he says, "but now we are tired of them and take infinitely more pleasure in our ideal combinations of the noises of street cars, automobiles and excited crowds than in an heroic symphony or pastoral."

Henceforth violins, cellos, clarinets and all instruments of the ordinary orchestra are to be discarded as conventional and artificial, and to render the new art other instruments are to be constructed capable of reproducing "the bubbling of water, air, and gas in metal pipes, the humming and roaring of motors, which resound with undeniable animation, the palpitation of valves to and fro, the movement of pistons, the strident cries of steam saws, the sonorous leaps of street cars along rails, the cracking of whips, the shouting of crowds and the various uproars of railway stations, forges, spinning mills, printing shops, electric works and subways."

The noise composers of the future it is announced, will divide all sounds into six classes, beginning with whistlings, snortings and hissing, and ending with snarlings, sobbings, roarings, and ravings.

In between will come for example, suckings, crackings, hummings, footsteps, falling water, hammerings, and groanings.

"The day will come" says Russolo, "when we shall be able to distinguish 30,000 different noises, which we must not simply imitate but combine according to our artistic fancy."

The manifesto has only produced a tired feeling among Parisians, who are convinced that the art of noise is already to be heard in full perfection, without further assistance from Milanese cranks.

### Trittsfield Chorus Presents Purse to Its Conductor and Organist

PITTSFIELD, MASS., April 15.—Four excellent oratorio artists appeared successfully as soloists in "The Messiah" last night, under the direction of Charles F. Smith. These were Grace Kerns, Mildred Potter, Reed Miller and Frederic Martin. The chorus of 200 showed thorough training, and Conductor Smith and Ruth Savage, organist, were presented with a purse by the choristers after the oratorio.

W. E. C.

### Glenn Dillard Gunn Gives Milwaukee a Sample of Schoenberg

MILWAUKEE, April 21.—The last of a series of lectures in Milwaukee by Glenn Dillard Gunn, the Chicago pianist and music critic, was given April 15. Mr. Gunn discussed "The Music of the Present," interspersing the lecture with a piano program of compositions by Brahms, Debussy, Ravel and MacDowell. A most interesting but baffling number was the playing of a futurist composition, a Busoni arrangement of one of Schoenberg's unique

W. E. C.

## Cleveland Perfecting Its Ambitious Plans for a Municipal Orchestra



WILSON G. SMITH,  
Advisor on Music in Cleveland



NEWTON D. BAKER,  
Cleveland's Music-loving Mayor

CLEVELAND, April 19.—This city is fortunate in having for its mayor a man of the highest cultivation, both in literature and in music. Newton D. Baker is seldom absent from a symphony concert or from the recitals given here by famous artists. He and Mrs. Baker, the latter one of the most gifted amateur soprano singers of the city, are always to be seen in the balcony box to the right of the stage, both in Gray's Armory and Engineers' Hall, Cleveland's largest auditoriums. In municipal affairs Mayor Baker has inaugurated many reforms and has introduced many ideas for civic betterment, but in no other instance has he taken so radical a step as in the announcement of his plan for a municipal orchestra and the appointment of Christiaan Timmer as its director.

For two years Mr. Baker has been in consultation with the chief musicians of the city, but his especial advisor and the one who has been in his closest councils in perfecting the scheme has been Wilson G. Smith, the composer, teacher and critic of the Cleveland Press.

After careful study of the New York

trifles. Mr. Gunn mentioned that he had no inclination to memorize the selection or add it to his repertoire and therefore played it from the sheet. He further added that, much as the boy stubs his sore toe repeatedly on rocks to see just how badly it felt, so, even though the weird tonalities of Schoenberg jarred his nerves, there was a fascination in playing it.

### \$1,600,000 in Estimated Metropolitan Opera Receipts

At a conservative estimate (made by the New York Herald) six hundred thousand persons attended the opera performances and concerts in the Metropolitan last season and paid approximately \$1,600,000 for the privilege. It is not possible to give exact figures of the year's business, for on that point the Metropolitan officials are silent. It is estimated, however, that the nightly subscriptions for five weekly performances are about \$7,500, making \$37,500 a week, or a total for the season of twenty-three weeks of \$862,500. The nightly average of those occupying standing room is about three hundred, and the sum thus

taken in is \$450 a night, \$2,250 a week, or \$51,750 a season. To this must be added the thirty-seven extra performances and twenty-three Sunday concerts. In addition, there are, of course, the Brooklyn performances, the series in Philadelphia and the week in Atlanta, but these are not included in the above estimate. There probably is no doubt that in actual dollars and cents the season just closed has been the largest given in the Metropolitan.

### Peabody Students Send Birthday Wishes to Former Director

BALTIMORE, April 21.—The Peabody Conservatory Bulletin for April-May is entitled "Hamerick Number," being largely devoted to the work of Asger Hamerick while director of the Peabody Conservatory, with historical data by Isabel L. Dobbin of the conservatory staff of associate professors. The following message was sent Mr. Hamerick to reach him on his seventieth birthday: "To Asger Hamerick on his seventieth birthday. Congratulations and loving greetings from his pupils and friends."

ALICE BRADLEY.

## SCALA OPERA SEASON TO END WITH A PREMIÈRE

Strong Cast Announced for Montemezzi's "Love of Three Kings"—Milan Fond of "Lohengrin"

MILAN, April 5.—The last performance of the present season at La Scala will also be the first of a new opera, Italo Montemezzi's "The Love of Three Kings," produced under the direction of Maestro Serafin, who was also conductor at the public baptism of the first opera of Montemezzi, "Giovanni Gallures," at the Vittorio Emanuele of Turin. The new Montemezzi opera is a setting of the poem by Sem Benelli. Luisa Villani, the tenor Ferrari-Fontana, baritone Galeffi and basso De Angelis are to be in the cast.

"Lohengrin" has just had a performance at popular prices before a numerous audience. This was its twenty-first performance. "Carmen" is also having frequent representations at present.

Tilde and Laura Capeti, distinguished young women pianists from the Argentine, had reason to be proud of the reception they evoked in their recital before the International Association of Art, in the Royal Conservatoire. They are still very young, but play with remarkable delicacy of touch and self-possession.

Mario Corti, professor of violin at the Royal Conservatory of Parma, has just given a recital here that demonstrated his virtuosity and musicianship. His appearance was under auspices of the Association of Friends of Music. A. P.

### Miss Camblos Wins Favor with Song Dedicated to Her

Marianne Camblos, the young soprano-contralto, has been winning success with a new song by Frederick W. Vanderpool called "Ich liebe Dich." The song is dedicated to her and she has sung it a number of times, winning approval with it. She sang it two weeks ago at the Bamberger Auditorium in Newark, with the composer at the piano. Her other numbers on this occasion were Tosti's "Good-bye" and Marshall's "I Hear You Calling Me," the latter sung as an extra by request. On April 15 Miss Camblos gave a musical in her studio at the Hotel Gerard, at which her pupil, Helen Hillard, sang and Mary Dennison Gailey, violinist, played. Miss Camblos also sang some Schumann songs.

### Desirable "Dullness" in Opera [Editorial in New York Times]

The season has been singularly dull in one respect, as opera seasons go. No disputes between the artists, no rows between divas and conductors, have provided spicy material for the professional gossips. Efficiency of a high order has marked the conduct of the season in every department. Smooth, enjoyable performances in which composers have been adequately interpreted have been the rule. This indicates admirably the fitness of Mr. Gatti-Casazza for his office as director, his personal strength, tact, and high executive ability, and his possession of these qualities is now cheerfully recognized by the people who support the opera.

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## "BORIS" ADAMO DIDUR'S GREAT OPPORTUNITY

ADAMO DIDUR has waited five long years to secure a triumph before the American public, a far longer period than most operatic artists of a European reputation would probably be willing to wait; but his triumph has at last come, and come in a manner peculiarly gratifying.

"It has been a long, long fight and a discouraging one," was the way Mr. Didur put it to a representative of the New York Tribune. "I came to America five years ago with Paderewski, who had heard me sing in Varsova, and who urged me to go with him to this country. It was through him that I secured my position with Mr. Hammerstein. There I was cast for parts that were unsuited to me. My voice is not a huge one, as were the voices of Plançon and De Reszke, and in such parts as Boito's *Mefistofele* it is little wonder that I failed to make an impression. Only in *Leporello* did I really make what you call a 'hit.'

"Then I came to the Metropolitan, and the same ill luck seemed to pursue me there. I sang *Ramfis* in *'Aida'*, not a part for me, and *Mefistofele*, for which the traditional method of the French basses seem to be demanded here. I made a success as *Figaro* and in buffo parts, as in 'The Bartered Bride' and 'Königskinder,' but it was not until 'Boris' that I found a part that I really loved.

"I am a Slav and 'Boris' is essentially a Slavic opera. Is it any wonder that my heart was in the character? I had sung it often before, both in Italian and in Russian, and now I was to be the first to carry to America this figure so utterly unlike anything your country had seen before. It was a responsibility as well as a happiness, and I can only say how happy it has made me to feel that your

public has found me worthy of my trust. "I should have liked to sing 'Boris' in Russian, as it is a work that is so absolutely national in spirit and one in which the words are so utterly wedded to the music that in its translation into a foreign tongue much of its spirit is inevitably lost. Yet Mr. Toscanini has done wonders in changing the Italian words to make them fit more closely the music. He worked over them with me for hours and hours, and did all that possibly could be done. Yet when all is said and done an opera to secure its best effect must be given in the language for which it was written. I am, you can see by this, no believer in opera in English—that is, translated opera in English. Opera written in English by an English or American composer is, of course, another matter.

"I have been accused by some of copying Theodore Chaliapine in my enactment of *Boris*. This is not true, as I have never seen him in the part. I am a Slav, and naturally understand the Slavic character, a character very much more reserved than that of the Latin. I also read much of the period and obtained a number of ideas from one of the Moscow theater stage directors. It was by these means that I built up my conception of the character of *Boris*, and if I have reached results similar to Mr. Chaliapine I can only say that this I consider the highest praise, for of the genius of Chaliapine I have the most profound reverence.

"But I am indeed happy I have at last been able to show myself as I really am, to give to the public of my best. The production of 'Boris Godounow' has been magnificent and Mr. Toscanini's direction of the opera a marvel of genius. Above all I am happy that the American public likes the work. It has come almost at the end of the season, but of that season it has been the most memorable event."

### IDEELLE PATTERSON RECITAL

Soprano Does Good Work in New York Appearance—Earl Cartwright Assists

It was an interesting and varied program that Idelle Patterson, the American lyric soprano, offered in her New York song recital last Friday evening at Aeolian Hall. No composers were heard twice save Puccini, whose "Vissi d'Arte" and "One Fine Day" from "Madama Butterfly" were the first two numbers, the "Tosca" aria being sung in Italian, while the other was rendered in English. Debussy, Massenet, Molloy, Weil, Mozart, Charpentier, Milligan, Fox, Hannah MacCunn, Lond, Campbell-Tipton, MacDowell, Rummel, Woodman and Graben Hoffmann were the other composers represented. About half the songs were sung in the vernacular.

Miss Patterson has a sweet voice, well controlled in its middle and lower registers, but there was a tendency to force the top notes at times. Her singing of a Swedish folksong—the name of which, translated, is "When I Was Seventeen"—was beautifully and naively done, and really deserved to be repeated.

Earl Cartwright assisted her. He has a full resonant baritone of ample volume, and used it with taste and discretion. His singing of the "Promesse de Mon Avenir" from "Le Roi de Lahore" gave pleasure. Later he was heard in a group of Irish and English songs, in which his enunciation was commendable. The two singers were heard in a couple of duets, the "La Dore Prende Amor" from "The Magic Flute" and Hoffman's "I Feel Thine Angel Spirit" in which their voices blended well.

A. Russ Patterson played the accompaniments with sympathy and understanding. J. T. M.

George Hamlin Longs for Fruit Farm, After Bellingham Concert

BELLINGHAM, Wash., April 10.—George Hamlin recently appeared with much success as the soloist with the Davenport-Engberg Orchestra. The American tenor sang an aria from "Faust" with Mme. Davenport-Engberg's sterling organization, and he also sang two song groups, with Boyd Wells, of Seattle, as his accompanist. Mr. Hamlin declared that he would like to settle down here as a fruit farmer.

### CHATTANOOGA'S ORCHESTRA

Symphony Organization Presents Ambitious Program in Satisfying Manner

CHATTANOOGA, TENN., April 12.—The Chattanooga Symphony Orchestra, of which Joseph O. Cadek is conductor, demonstrated its righteous claim to the city's prideful support on Tuesday evening of last week when it presented an ambitious program at the Lyric Theater. Carl Fallberg, pianist, and Mme. Sjöestedt Fallberg, soprano, were the soloists. The performance of the following program was consistently praiseworthy:

Overture to "William Tell" (Rossini); Concerto in D Minor, op. 70, 1st movement (Rubinstein), Mr. Fallberg; 5th Symphony in C minor, 1st and 2d movements (Beethoven); Valse Aria from "Romeo and Juliet" (Gounod), Mme. Sjöestedt Fallberg; (a) Andante Cantabile from String Quartet, op. 11 (Tschaikovsky) and (b) Cossack Revue, Danse Grotesque (Ivan Tschakoff); (a) Nocturne in C Minor (Chopin), (b) Etude in D Flat Major (Liszt), (c) "Campanella" (Paganini-Liszt), Mr. Fallberg; Nocturne and Wedding March from "Midsummer Night's Dream" (Mendelssohn).

An event that revealed the large number of youthful musicians of ripening talent in the city was the ninth annual concert of the Cadek Conservatory of Music on Thursday evening last week. There was a long program by Fannie Segal, Estelle Bunn, Ottokar Cadek, Lillian Cadek, Amy MacDonald and Hazel Ray, pianists; Alex Keese, Lester Cohn, Ottokar Cadek and Lillian Cadek, violinists; Luise Kirvin and Mrs. C. P. Cannon, vocal solos; Dorothy Phillips, cellist, and the junior and senior orchestras of the school.

### Explaining a "New Caruso"

At the luncheon of the City Club of New York at which plans for a season of popular-priced opera were formulated, Otto H. Kahn, the head of the Metropolitan Opera Board of Directors, told in his speech of a man who went excitedly to the telephone to inform him of the discovery of a new Caruso. He poured into Mr. Kahn's ears the wonders of his find and asked for an immediate appointment. Mr. Kahn set an hour to hear this new marvel, but half an hour after the telephone conversation the discoverer called up again to say that the new Caruso was in reality a very homely young man with no voice to speak of. "But why didn't you tell me that first?" asked Mr. Kahn. "Why, the darned fool was sitting next to me when I telephoned," was the answer.

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## NEW YORK A GRAVEYARD FOR ASPIRATIONS OF THE UNFIT

**Types of the Musically Ambitious who Come Here from All Parts of the Country with Little Besides their High Hopes to Recommend them—How Baernstein-Regneas Treats Such Cases**

WHAT chance for a career is there for the thousands of students who come to New York every year, as they formerly went to Europe? The goal of many of these singers is a group of opera companies that can be counted on the fingers of one hand—a handful of positions for an army of talented men and women. Others want to make names on the concert stage, and still another large faction is satisfied merely if their voices make them a living.

Joseph Baernstein-Regneas, who has coached many opera singers and has been a successful teacher in New York for some years, says that singing offers more opportunities for Americans at the present time than ever before in the history of the country, but that these opportunities are not for every one. The pupil has to live while preparing for the choir, the concert stage, the opera, and Baernstein-Regneas issues a note of warning to those who would rush pell-mell into the profession, simply because they have a good natural voice. Some cash capital, a good physique, determination to succeed, good personal appearance and a "footlight personality" are needed. If a pupil is possessed of these qualifications nothing can stop him.

"A strange paradox is being noticed in the musical world," said Baernstein-Regneas. "While popular music is taking a downward trend, as is evidenced by the popularity of ragtime in cafés and cabarets and by the growth of the one-step and turkey-trot gyrations, good music is also growing. The standards of opera, for instance, are much higher than they were a few years ago. At the present time there are a number of opera companies in America, of which the productions are good, the singers first class and the opportunities for careers excellent. These companies open a splendid field for the singer who can do conscientious work and improve his opportunities. There is a greater demand than ever for singers in the churches, some of them drawing unusually large salaries. There are more festivals than ever before, and musical communities all through the country are encouraging concert artists.

"Naturally, these opportunities have drawn into the field talent of the best class and have developed a better type of singer. College men and others are adopting singing as a profession, just as they do the bar, medicine, journalism and business. If they succeed the rewards are high.

### Types of the Ambitious

"Among the students who come to New York are many men and women who are well along in years. There are many reasons for this. Take a man who has imagined all along that he has a good voice but has never had a chance to cultivate it satisfactorily. He will never rest content until he comes here. Sometimes he delays the visit until he has made a fortune in some line of business. Then he drops everything else for music.

"There are also those people who imagine

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they have voices and who, after appearing locally, are told by prominent people in their town that they should really be on the stage. Criticisms of concerts in the home paper, written by immature youths or laymen, say the singer has as good a voice as Caruso or Schumann-Heink. After that the possessors of these voices leave no stone unturned until they reach New York."



Joseph Baernstein-Regneas, for Years a Successful New York Vocal Teacher

"What do you do with such people?"

"If their voices are mediocre or if they have obviously no chance of making a career I tell them so as patiently and persistently as I can," came the answer. "I keep on telling them so until they go back to work at home. Many a good clerk or bookkeeper is spoiled in the making of a wretched singer. It is difficult to go back home after one has left with flying colors on the way to a career, but the more quickly one pockets pride in such cases the better.

### Visit from a Laborer

"Some time ago a man dressed like a laborer came to me and insisted that I give him instruction, saying that he intended to adopt a singing career. Only one glance at him was necessary to convince me that he had none of the possibilities of a singer. His voice was only fair, and he had no personality. It was hard work, but I finally induced him to return to his work bench.

"Another came and said that he had managed to scrape together a certain sum of money and that his relatives had gotten together more. He wanted to take a certain number of lessons.

"How are you going to support yourself?" I asked him.

"I'll take a chance on that," he said.

"Well, so far as I can see you will soon use up all your money and will not be able to pay even your board bill. You must be satisfied to use your voice only for your own pleasure until you are in a position to support yourself while studying," I told him.

"These are but a few cases illustrating how people scrape together a few hundred dollars and then drop everything to come to New York. Inside of a year at the longest they find themselves absolutely helpless. Probably they expect to get positions paying

a hundred dollars a week after studying for a year.

### "Another Caruso!"

"Some time ago one of the best-known women in New York called me up in a state of great excitement and said she had discovered another Caruso on the East Side and that a large fund had been contributed by prominent women for his education and training. She said she was coming right up with him in a taxicab. Fifteen minutes later she appeared with a young Russian, built like a football player. He was rough-cornered, but had a remarkable voice in color and volume. There was something queer about it and I noticed that he had no sense of rhythm. I was compelled to tell him so. It was no use arguing. He declared that he knew he had a wonderful voice, and he would not rest content until he had made his name in opera. In order to prove my point I called a number of other teachers and we heard him sing for an hour. It was a rare case, and they were all tremendously interested. They saw immediately that he had no sense of rhythm and that he could not follow music, but we could not convince him for some time. He said he had remarkable will power and that what he set out to do he always accomplished. Finally, I got him a job as a supernumerary in the Metropolitan Opera Company in order that he could say that he had been in an operatic atmosphere. He finally became convinced that we were right and now he is working on a farm.

"One of the greatest drawbacks to the development of singers in America is the failure to understand the rudiments, particularly how to breathe correctly. One would think that any singing teacher would know how to breathe and how to impart this information to pupils, but during the Summer, when teachers from different parts of the country come here for instruction I notice that few of them breathe correctly, although they will say, in answer to a question, 'A singer should breathe from his diaphragm.' 'Let's see you do it,' I ask them. Then they breathe from their chests. Great harm is also done in incorrect placing of the voice."

### Career of Baernstein-Regneas

Mr. Baernstein-Regneas was for several seasons concert basso in leading musical organizations in New York, Boston, Chicago, Philadelphia and St. Louis, and under the baton of such conductors as Gericke, Theodore Thomas, Anton Seidl, Walter Damrosch, Frank Damrosch and Frank van der Stucken. He has also figured prominently in important music festivals and German sängerbüfests. He was the first to sing *Gurnemanz* in "Parsifal" in America, when Theodore Thomas gave that work in Chicago and Cincinnati, and was also the first American *Hans Sachs*. His appearances in oratorios and recitals took him as far south as Texas, north to Canada and as far west as the Coast. Between 1901 and 1909 he made a tour of the world, visiting every center where music is fostered and returning twice to America for recital tours. His operatic répertoire contained forty-one leading bass parts, including *Mephisto*, *Hagen*, *Falstaff*, *Cardinal*, *Caspar* in "Freischütz," *Daland* in the "Flying Dutchman," and other rôles. It was while a member of the Nuremberg Opera Company that he first began to teach. Several of his colleagues sought his help in overcoming vocal difficulties and within a short time he became a successful teacher. Among his pupils are a number holding solo positions in prominent churches throughout America and some who are in opera. C. A.

## FARRAR'S "SLIT SKIRT" STARTLES RUBINSTEINS

Opera Star Introduces Latest Thing in Concert Costumes—Fine Program by Soprano and Chapman Chorus

While her Metropolitan colleagues were treating Atlanta to a week of opera Geraldine Farrar tarried in New York as a stay-at-home star in the final concert of the Rubinstein Club at the Waldorf-Astoria on April 22. Although this organization generally enlists two or more assisting artists for its concerts there was no need for any other magnet than Miss Farrar on this occasion. Not only was there curiosity to observe her away-from-the-footlights personality, but the dainty soprano was depended upon to startle her audience with some amazing sartorial adornment.

There was no disappointment in this regard, as Miss Farrar wore a fantastic creation, which one feminine connoisseur declared must have come from the Parisian *atelier* of a Pol Poiret. The striking feature of this concoction was an extreme "slit skirt," part of the material of which was so translucent as to make the prima donna's appearance especially interesting to those in the front rows.

Besides witnessing Miss Farrar's informal platform manner the audience watched her behavior under the fire of a flashlight photographer, for after she had sung four songs in German and an added "Bumble-Bee" of MacDowell it was announced by the club's president, Mrs. W. R. Chapman, that the soprano had consented to pose for her picture with the Chapman chorus. Actually, she did not pose at all, for Mr. Chapman adroitly engaged her in conversation, in the midst of which the flash was set off, whereupon the singer whirled about, with a quasi-terrified "Scared the life out of me!"

Most pleasing among her German group was the Sinding "Sylvie," while there was rapturous applause for her "Ouvre tes Yeux Bleus," by Massenet, and her languorous Bemberg "Valse," which was followed by "something quite new," as she described it, in "Annie Laurie," self-accompanied. The soprano had also dispensed with Arthur Rosenstein's pianistic aid in a *chanson* and the Chadwick "Maiden and the Butterfly," which followed her aria from "Le Nozze di Figaro."

There was an abundance of splendid singing by the chorus under W. R. Chapman's baton, particularly in the repetition of "The Lost Chord," supported by Bidkar Leete and Louis R. Dressler at piano and organ; excerpts from the von Fielitz cantata, "The God and the Maid," which proved interesting, with effective solos by Mrs. Florence Anderson Otis and Mrs. Katherine B. Self, and "Woo, Thou Sweet Music," a setting of Elgar's favorite "Salut d'Amour."

K. S. C.

## Young Harrisburg Pianist Proves His Claim to Artistic Rank

HARRISBURG, PA., April 10.—One of Harrisburg's young musicians proved his right to be called an "artist" in the piano recital of Newell Albright on April 8. Mr. Albright fully met the demands of the Sonata in E and showed his excellence as a Chopin interpreter in the Mazurka, op. 24, No. 4, the Berceuse, op. 57, and the three "Ecossaises." The climax of his playing was reached with the Rubinstein D Minor Concerto, in which Frederic C. Martin assisted ably at a second piano.

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## DENVER GLORIES IN OPERATIC "DEBAUCH"

Visit of Chicago Company an Epochal Event—Three Days of Successful Performances

DENVER, April 14.—After three days of opera intoxication we once more face the simple life. Mr. Dippel has taken his aviary of song birds and \$35,000 of Denver coin and gone on his way rejoicing, leaving us the memory of four luminous performances and a thirst for sleep.

Your blasé citizens of the great centers where grand opera is the regular Winter diet can hardly appreciate what it means to us isolated insularites to revel for a few nights in an operatic debauch. We gave Mr. Dippel his paltry \$35,000 willingly, and spent another \$50,000 or so in incidental expenses and now we are telling each other that it was worth all it cost. The Denver Orchestral Association, that raised the guarantee, announces that we may anticipate a full week's opera next season.

Here was our opera menu: Thursday evening, "Jewels of the Madonna," with Carolina White, George Hamlin and Giovanni Polese in the principal rôles; Friday evening, "Thaïs," with Mary Garden, Dalmorès and Dufranne in the leads; Saturday afternoon, "Hänsel und Gretel" in alleged English, the second act of "Tales of Hoffmann," and a grand ballet divertissement; Saturday evening, "Lucia," with Tetrazzini, Giorgini and Polese as the principal singers.

It would, perhaps, be difficult to achieve greater diversity than this in a three days' opera bill. Public interest centered, as the box office receipts attest, in the appearances of Mary Garden and Tetrazzini. These famous singers faced audiences of almost 3,500 people. It would be idle to assume that "Thaïs" and "Lucia" were the magnets. This public, like your own, fixes its attention upon the famous star, with little concern as to the vehicle of exploitation.

The Auditorium was comfortably filled on the opening night, and there was much admiration for the excellent performance and the charming music of the opera. Mme. White was a beautiful *Maliella* and sang with much brilliancy. Mr. Hamlin surprised and delighted folk who had known him only on the concert stage by his gripping portrayal of the mystical, deluded *Gennaro*. His conception of the character had deep psychological insight, and he sang with fine fervor. Polese was a gay and compelling *Rafael*, and the minor parts were well handled. The orchestra under Campanini was magnificent.

Mary Garden's *Thaïs* seemed all that a well-primed public had expected. Agree with her conception or not, one cannot sit indifferent before Miss Garden's *Thaïs*. Her art and magnetism are compelling. As to her singing let us be kind and say that it was probably not as bad as many had been led to expect by current criticism. The *Athanael* of Dufranne was wholly admirable, and once again Campanini aroused the greatest enthusiasm by his masterly direction.

The Saturday matinee bill was in many respects delightful. The performance of Humperdinck's exquisite opera was notable chiefly for the exceptionally clever *Gretel* of Mabel Riegelmaan. This was the advertised opera in English, and one had little

difficulty in understanding practically everything sung by Miss Riegelmaan and Miss Cavan, the *Hänsel*. Louise Berat, the *Mother*, cannot, I was told, speak a word of English. I'll also swear that she didn't sing a word of English. Armand Crabbé, the *Father*, displayed a fine, resonant baritone, but his success with our language was negative. Francesco Daddi, the versatile *buffo* singer, impersonated the *Witch*, and what he sang will always remain a secret to the audience. I did contrive to hear him deliver this couplet:

Comb leetle mowze  
Comb eento my yowze—

which the libretto suggests was meant for:

Come little mousey,  
Come into my housey.

Probably Mr. Dippel knows why he introduced into this performance in English three foreign singers who cannot master our diction, while he kept idle such capable American singers of his company as Margaret Keyes, Clarence Whitehill, et al.

The second act of "Tales of Hoffmann" was moderately well done, with Helen Stanley as *Giuletta*, Ruby Heyl as *Niclaus*, Edmond Warney as *Hoffmann* and Armand Crabbé as *Dappertutto*. Marcel Charlier was the rather unpleasing director of both operas. A splendid ballet program, in which the beautiful Rosina Galli shone lustrosely, closed the matinée bill.

When one records that Tetrazzini was in fine voice and vocalized Donizetti's well-worn roulades with her accustomed ease and brilliancy, that her associates were admirable, what is left to say about a "Lucia" performance? The tenor, Giorgini, a true *tenor leggiero*, was much liked. Polese as *Lord Ashton*, sang splendidly, and Henri Scott was an admirable *Rai-mondo*.

During an *entracte* Mr. Woodward, president of the Denver Orchestra Association, was called before the curtain to receive the applause of a public that appreciates his effective work in behalf of the opera project. Campanini and Dippel were also called to the stage to bow acknowledgments.

On Sunday the city administration, a local newspaper and the transportation corporations, joined in engaging Mr. Dippel's fine orchestra and several of the singers—among them Mrs. Osborn-Hannah, Miss Keyes and Mr. Whitehill, three excellent singers whom we were not permitted to hear in opera—to give a free concert in the Auditorium, which was opened to its full 16,000 capacity. An overflow audience of nearly equal numbers gathered outside the Auditorium, and the program was repeated from an improvised platform to this multitude in the streets. And so ended our operatic debauch in a blaze of glory. J. C. W.

**Too Much Serious Music in Program of This Wisconsin Männerchor**

MADISON, Wis., April 10.—The annual spring concert of the Madison Männerchor was given in Turner Hall recently before a large audience of music lovers. Although the program was interesting throughout, many of the audience felt that some numbers were too serious for the occasion. Being in a way a social event, the lighter numbers proved more attractive and acceptable. Mrs. Belle Porter Heath pleased with groups of German and English songs, while Mrs. Martin Heary Haertel was well received with the Liszt Polonaise, No. 2, the Chopin Waltz in A Flat, and especially in "The Dancing Doll," by Poldini. The Quanscherer Orchestra pleased with several selections. Dr. Coerne directed the Männerchor in several acceptable German songs, of which Koesperer's "Sängers Gebet" was most artistically performed. M. N. S.

men, who had nothing to do with the management or direction, have said "on the street" that if opera could be carried on they would be glad to contribute to its maintenance beyond the usual subscriptions for seats and were confident that many more would follow their example. K.

### Reception for Mme. Ysaye

Dr. and Mrs. Henry Clarke Coe gave a reception with music at their house, No. 8 West Seventy-sixth street, New York, April 19 in honor of Mme. Eugen Ysaye, wife of the distinguished violinist. There was a program by Mr. Ysaye, his son, Gabriel Ysaye, Arnold Volpe and James Liebling, who played among other numbers a Mendelssohn Spring quartet. Mr. Ysaye and his son played a duo for violins by Godard, this being the first time the younger Ysaye had played here with his father. Mr. Ysaye played several solos and there were songs by Maurice Farkoa. Camille Decreus was at the piano.

### Mehan Pupil Scores in Wilkes-Barre

Helen Gallagher, a young soprano and a pupil of the Mehan Studios in New York, scored a remarkable success recently on the occasion of her appearance at a concert in Wilkes-Barre, Pa. In an aria from "Traviata" and the "Inflammatus" from Rossini's "Stabat Mater" she disclosed a voice of fine volume and quality, excellently handled. In addition to an admirable technic, her singing showed her to be an artist of intelligence and discretion.

### American Violinist Pleases in Third Berlin Recital

BERLIN, April 5.—David Robinson, the young American violinist, gave his third recital on April 3, in Bechstein Hall, and demonstrated very convincingly that his consistent application has borne fruit. I heard pieces by Sibelius-Press, Glazounov, Brahms's "Hungarian Dance" and Saint-Saëns's "Havaneise" and have no doubt that, with a clearer and more pronounced tone, united with his present excellent technic he will win a high place among violinists. F. J. T.

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## MONTRÉAL AGAIN TO HAVE ITS OWN OPERA

### Jeannette Announces Season of Eight Weeks—Asks Critics to Give Advice

MONTREAL, CAN., April 21.—The formation of a new opera company is announced by Albert Clerk-Jeannette, general director of the Montreal Opera Company during the three years of its existence. This organization, which will probably be called either the "Canadian" or the "Dominion" company, will be an entirely new enterprise and unconnected in any way with the Montreal company, although several singers who appeared with the disbanded troupe will join the budding company. Mr. Jeannette is assuming the responsibility personally and he faces the necessity of raising the necessary funds, which are computed to amount to \$64,000. A fresh policy is being outlined, a policy which is favorably received and promises to meet the requirements. There will be no guarantee fund, but it is expected to meet expenses by subscriptions and to realize a margin of profit by taking the company on tour at the conclusion of the local season. An arrangement with the Boston company will allow of drawing upon the latter for singers, scenery and costumes.

The season will consist of eight weeks in His Majesty's Theater, beginning early in November. The company will then go on the road, visiting Toronto, Quebec and Ottawa, in Canada, and Rochester, Albany, Buffalo and other cities in the United States, the entire itinerary covering some twenty-two or twenty-three weeks. Toronto and Quebec are particularly keen for opera and managers and others in both these cities are anxious to do their utmost to further the scheme. The répertoire will include sixteen operas. There will be four novelties, "Otello," "The Jewels of the Madonna," "The Secret of Suzanne" and "The Girl of the Golden West." "Lohengrin," unheard here in many years, will be given in German, to mark the beginning of a movement for expansion in taste: "Pagliacci" and "Traviata," both laid away last year, will be revived. Other works promised are "Carmen," "Louise," "Lakmé," "Tosca," "Bohème," "Thaïs," "Werther" and "Hérodiade." "Faust," which was overworked last year, will be given a rest.

It is understood that negotiations are under way for the engaging of Agide Jacchia, the idol of the local public, as principal conductor; and it is fairly certain that Marie Louise Edvina and Lydia Lipkowska will be among the prima donnas. It is expected Edmond Clément will come here for at least a few performances. The getting together of an orchestra will not be difficult, as many of the musicians who played with the Montreal company remained in the city after the breaking-up. Mario Marti, the ballet master of the old company, is opening a school for this branch and should have a competent corps of purely local dancers ready by the Autumn.

A preliminary meeting was held yesterday. Representatives of the press were invited. Mr. Jeannette has asked the critics to form a committee to meet with him every week for the purpose of offering suggestions in regard to the general management.

It is also said that the enlargement of the stage of His Majesty's Theater is contemplated, in order that the work of mounting operas calling for elaborate settings may be made easier.

There is a widespread feeling that the project will prove a success. Montrealeers are now too much wedded to opera to give it up without protest, in spite of the fact that most persons consider a season of twelve weeks, prevailing last year and the year before, a little too long. Not a few



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## BROOKLYN ADMIRERS FLOCK TO TOLLEFSEN CONCERT

A CONCERT given jointly by the Tollesen Trio, consisting of Mme. Schnabel-Tollefson, pianist; Carl H. Tollesen, violinist, and Paul Kefer, 'cellist, and by Mme. Louise Linn-Pottle, soprano, brought a large number of enthusiastic auditors to the Brooklyn Academy of Music on April 23. A program of carefully selected and admirably interpreted numbers was given. Widor's "Serenade" was played by the trio, after which came the Scherzo from the Trio, op. 72, of Godard. The players showed discriminating good taste and clear accuracy of detail, the latter selection with its dainty nuancing proving especially effective. Mme. Linn-Pottle displayed a clear, pure voice, with upper tones of a delightful character, as well as expressive interpretations.

Grieg's Sonata for Violin and Piano, No. 2, op. 13, played by Mme. Schnabel-Tollefson and Carl H. Tollesen, found great favor, the Allegretto Tranquillo receiving a nobly sympathetic treatment. Mozart's aria, "Il

re Pastore," with the violin obbligato in the hands of Mr. Tollesen, was sung by Mme. Linn-Pottle in a charming manner. Then followed Tschaikowsky's Trio in A Minor, with Herbert J. Braham at the



The Tollesen Trio: Left to Right, Carl H. Tollesen, Paul Kefer and Mme. Schnabel-Tollefson

piano, the second movement evoking especial approval. G. C. T.

### Organist Milligan at New Post

Harold Vincent Milligan has been engaged as organist and director of the music at the Plymouth Church, Brooklyn, from May 1 next, after a competition participated in by a large number of applicants. Mr. Milligan has been playing for several years at Rutgers Presbyterian Church, New York, where he has raised the musical standards to a high degree of efficiency and has given frequent recitals. He came to New York to study with Dr. William C. Carl at the Guilmant Organ School and is now a post graduate of that institution. He is a member of the Council of the American Guild of Organists, a Fellow of that organization and one of the assistant professors at the Guilmant Organ School. Mr. Milligan's compositions include several attractive pieces for the organ, including a suite dedicated to Dr. Carl and to be used by him on his tours. During the Summer Mr. Milligan will officiate at the organ of the old First Presbyterian Church and will give recitals on Monday evenings during July and August.

### Frederic Martin and Luckstone Pupil Sing with Pawtucket Chorus

PAWTUCKET, R. I., April 9.—A concert of much merit was given on Tuesday evening by a chorus of fifty voices under the direction of George H. Loomis, assisted by Frederic Martin, basso, and Inez Harrison, soprano. Mr. Martin, a prime favorite in Pawtucket and Providence, was heard to especial advantage in the bass solos of "The Wreck of the Hesperus," the chorus also doing commendable work in this number. Mr. Martin's superb voice was especially suited to his group of songs, which

consisted of Mendelssohn's "I'm a Roamer," "The Sea," "Invictus" and "Yesterday and To-day." As an encore he sang "Old Black Joe." Miss Harrison, a pupil of Isadore Luckstone, displayed a most pleasing contralto voice of wide range which she used with skill and her excellent delivery of Saint-Saëns's "Amour Viens Aider," was a feature of the evening. G. F. H.

### Sachs-Hirsch to Study Two Years Under Godowsky

Herbert Sachs-Hirsch, the young American pianist, sailed for Europe on the Cincinnati, April 24. He is going direct to Vienna and will remain there for two years to study with Leopold Godowsky. After Sachs-Hirsch returns from abroad he will make a tour in the United States under the management of R. E. Johnston during the season of 1915-16.

### Peabody Teacher Marries Baltimore Newspaper Man

BALTIMORE, April 21.—Olga von Hartz, violin teacher in the preparatory department of the Peabody Conservatory, was married recently to James Hamilton Owens, of the editorial staff of the Baltimore News. W. J. R.

### Cecil Fanning Scores London Success

LONDON, April 12.—Cecil Fanning, the American baritone, gave a concert at Bechstein Hall on Tuesday last and proved that he is gifted with a voice of exceptionally sympathetic quality. He also has ability to grasp the full meaning of a song and invest it with intimate characters. This

was especially noticeable in his singing of Loewe's "Der Erlkönig" and the same composer's "Eduard." Arias from operas by Monteverde and Grétry were also very finely sung and his lieder singing was most enjoyable. There was a large and enthusiastic audience. A. M. S.

### DRESDEN PIANO MUSIC

#### Success for Maria Cervantes and for the American, Gladys Seward

DRESDEN, April 5.—Maria Cervantes in her second recital appeared to much greater advantage than in her first, so that we can justly say that the Berlin opinion regarding her pianistic gifts which reached us previous to her first concert may be upheld here also. Technically the young pianist is exceedingly well equipped.

Florence Trumbull's appearance disclosed almost equal qualities. She has ample technic, to which expression will surely contribute to make her interpretations perfect as the years go by. Another young art novice of most charming presence is an English singer, Vera Leslie, who gave a somewhat premature song evening on April 1. Miss Leslie is an advanced pupil of Mrs. Anna Steinhauer Mallinson, whose excellent methods she favorably represents. Her voice is small but of pleasing quality and well schooled. Especially in the Massé number, "Printemps," did her coloratura gifts appear in a favorable light.

In Harry M. Tidd's pupils' concert Gladys Alford Seward, an American, scored a decided success. In reality she is no pupil any longer, but a full-fledged pianist. Miss Seward, among other compositions, played a very interesting and attractive "Prelude" by the American composer, Mr. Thaulé.

A brilliant musicale was given in the home of Prof. Richard Sahla and his wife, the American singer, Annaruth Sahla, the program comprising compositions by Count Stockberg, Mendelssohn, Schumann, Brahms and others.

Several pupils of Franz H. Armbruster have appeared on various recent occasions, such as Miss Karman, who has sung in private musicales with striking success; Pepi Rosen, who was the Papagena of the Petreozz ensemble in the Central Theater, and others.

Dresden's second orchestra leader, Kapellmeister Adolf Hagen, has resigned his position at the Court Opera to retire into private life. He was von Schuch's right hand man and a highly conscientious worker in the field of art. His last appearance was at a recent "Tannhäuser" performance, on which occasion he was the recipient of all sorts of tokens of esteem. The King conferred on him the title of *Geheimrat*.

The next novelty, well known everywhere else, will be "Oberst von Chabert," by von Waltershausen. The Court Opera will perform it next Saturday.

#### Germaine Schnitzer and Paul Dufault in Syracuse Concerts

SYRACUSE, N. Y., April 18.—A piano recital by Germaine Schnitzer, at the Onondaga Monday evening brought a large audience. Miss Schnitzer received warm applause after her playing of the Schumann "Carnival" and "Pastorale Varié," Mozart. She played two encores.

Tuesday evening Laura Van Kuran, soprano, and Reginald Billin, baritone, gave an interesting recital at Craese College, Syracuse University, before a very large and applauding audience. Mr. Billin was most effective in a group of songs by Strauss and Miss Van Kuran received hearty applause after her group of songs by Debussy, Hüe, Charpentier and Messager. Prof. Harry L. Vibbard, accompanist, added greatly to the success of the recital.

Paul Dufault, tenor, assisted by Mrs. Proctor Welch, soprano, gave a costume recital Monday evening that was well attended. Mr. Dufault sang a group of old English songs and one of old French. Mrs. Welch appeared in a group of Japanese songs and four Bergerettes of the eighteenth century. The concert was under the local management of Kathleen King. L. V. K.

### VON ENDE SUMMER SCHOOL

#### Prominent Teachers Engaged to Conduct Classes in July and August

Herwegh Von Ende, director of the Von Ende School of Music, announces a Summer session at that popular institution opening on July 14 and lasting until August 23.

While special emphasis is placed on the piano and vocal choruses, prominent teachers in all branches of music are scheduled to give lessons at the school during the Summer session. Albert Ross Parson, the eminent piano teacher, will head the faculty in that department and his critical classes will again be a feature of the curriculum. Jean Marie Mattoon, for six years a teacher under Leschetizky in Vienna, and formerly MUSICAL AMERICA's correspondent in that city, will teach piano playing according to the methods of the Leschetizky school. Hans van den Burg, the noted pianist and composer of Holland, and Louis Stillman, prominent as an author and teacher, will also be identified with the faculty of piano teachers, as will two assistants of Sigismund Stojowski, Etta M. Colin and Elsie Conrad, who will carry on the excellent work that distinguished teacher has been doing during the Winter. Lawrence Goodman completes the list of piano teachers.

John Frank Rice, a prominent pupil of Mr. Von Ende, will have charge of the violin classes and Beatrice McCue, the popular contralto, will look after the interests of the vocal students.

A course of six lectures on the music of Richard Wagner will be given on Friday mornings from 10 to 1 o'clock, the subjects being "Tannhäuser," "Lohengrin," "Tristan und Isolde," "Die Meistersinger," "Die Walküre" and "Siegfried" delivered by Mr. Stillman. There will be also a series of weekly piano, violin and song recitals.

#### Brazilian Soprano Pleases Paris

PARIS, April 5.—Bellah de Andrade, a young Brazilian soprano of much promise and pupil of Mme. Passama, gave a successful concert-recital last week at the Salle Villiers, Paris. This young singer is worthy of particular interest, for she won such distinction in her native country that the Brazilian Government sent her to Paris for three years. She has a voice of rare charm and handles it with exceptional science. D. L. B.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

THE singer in search of effective concert offerings will find quite what he is after in the new songs\* by Will C. Macfarlane, formerly organist of St. Thomas's, New York, and now municipal organist of the city of Portland, Me. Mr. Macfarlane has done much work in the realm of music for the church and is best known for his anthems, his fine Lenten cantata, "The Message from the Cross," and his organ compositions, which include a beautiful Reverie, a clever Scherzo in G Minor and a recent "Evening Bells and Cradle Song." He has also put forth some excellent secular songs in addition to those under discussion, but they have not been many.

In his new songs he shows a lyric gift that is worthy of much praise. Two songs, "Cloister Roses" and "Ye Hills o' the Highlands," are to poems by Frederick H. Martens, whose work is finding to-day the attention which it deserves. Mr. Martens's poems have been set by many of our most admired composers and Mr. Macfarlane has doubtless found them more than satisfactory, for the music he has written to them is of unusual excellence.

\*FIVE SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. "Ye Hills o' the Highlands," "Cloister Roses," "Condescend," "The Lover's Shallop," "Petals I'd Press." By Will C. Macfarlane. Published by G. Schirmer, New York. Price 60 cents each.

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"Cloister Roses" has warmth and color. It is inscribed to the excellent American tenor, Reed Miller, and is to be had for both high and low voice. In "Ye Hills o' the Highlands," dedicated to that charming singer, Christine Miller, Mr. Macfarlane has written in Scotch folk style with much success. There are few musicians in America who know this folk idiom as he does. The song is for low voice.

Of the other three songs, all to poems by William Bishop Gates, "Petals I'd Press" seems to be the most attractive. It has much harmonic interest and is free and broad in musical thought as well as in sentiment. This and "The Lover's Shallop," a pretty little Venetian canzonet, are for a medium voice. "Condescend" is published for both high and low voice.

THE Ditson press offers three new cantatas† of real merit for different kinds of voices.

There is Gustave Lazarus's "Hakon the Strong," a ballad for mixed voices, which is a masterly piece of work. It is written around a poem by Fr. von Sallet, rendered into English by Isadora Martinez. The music is dignified and forceful and the writing for the voices effective. There is a little Brahmsian feeling in some of the pages of the work, while the tenor solo recalls Liszt by the contour of its melody.

William G. Hammond's "The Liberty Bell" for chorus of male voices is in his most vivid style. It has all those qualities which have made Mr. Hammond's music so popular among male choruses and is inscribed to Arthur D. Woodruff and the Orpheus Club of Philadelphia.

A cantata for girls' voices is Carl Busch's "Song of Spring." Though the composer has naturally been hampered by the limitations of the young female voice he has written much charming music in this work. It is music of a graceful type and contains a lilting *valse* that will surely arouse favorable comment.

IT would be hard to find a collection of more suitable teaching material for piano than that available in the new Ditson publications. Such pieces as Frederick A. Williams's "The Wayside Spring," J. Frank Fryssinger's "Badinage," "La Coquette" by R. Spaulding Stoughton, a simple little "Cradle Song" by Reginald Barrett and three Sabathil pieces, "Throbbing Hearts," Minuet in G and "Charge of Cavalry" are fine pieces for use up to and including Grade IV. There is a paraphrase on Schumann's little tune, "The Jolly Peasant," which while not particularly well done from the musical standpoint, by one A. Hartl, is useful as teaching material. Two sets of pieces by Wilmot Lemont are good pieces for Grades II and III. They are "A Merry Prank," "Coquetry," "Dancing the Minuet," "The Calisthenic Drill," "Chasing Butterflies" and "The Polish Dancer."

TWO piano compositions, a Barcarolle in A, by Earl Towner, and a Reverie, by Pierre Douillet,§ are received from Towner Bros., publishers in San Jose, Cal. Both are melodious and the fact that they are not difficult of execution should win them the approval of gifted amateurs. They are refined in style and effective. The editions are attractively gotten out.

A MONG new sacred songs of value is Leonard M. Robinson's "Father, Forgive Them."|| It is a melodic song, for the most part well written and exceedingly grateful for the voice. The accompaniment is not difficult and may be adapted for the organ quite readily. The main portion, in E flat major, is well contrasted with the C minor section, which returns to a new thematic portion in the original major key. It is clear in scheme throughout. It must be mentioned, however, that the composer would do well in the future to choose better

†"HAKON THE STRONG." Ballad for Mixed Voices. By Gustave Lazarus, Op. 150. Price 50 cents. "THE LIBERTY BELL." Ballad Cantata for Men's Voices. By William G. Hammond. Price 40 cents. "SONG OF SPRING." Cantata for Girls' Voices. By Carl Busch. Price 40 cents. Published by the Oliver Ditson Company, Boston, Mass.

‡NEW INSTRUCTIVE PIANO COMPOSITIONS. Published by the Oliver Ditson Company, Boston, Mass.

§"BARCAROLLE IN A." For the Piano. By Earl Towner. REVERIE. For the Piano. By Pierre Douillet. Published by Towner Bros., San Jose, Cal. Price 60 cents each.

||"FATHER, FORGIVE THEM." Sacred Song. By Leonard M. Robinson. Published by C. W. Thompson & Co., Boston, Mass. Price 50 cents.

§NEW SONGS SECULAR AND SACRED. NEW ANTHEMS. Published by the William Maxwell Music Company, New York.

ter texts than the crude one by Cecil F. Alexander used here. A. W. K.

GOOD methods for the study of the trombone are scarce, and the recent publication of Book I of Clarke's "Method for Trombone,"|| containing more than one hundred original exercises and examples, should therefore be welcomed by every student of this much neglected and abused instrument, neglected in the sense that it has so few good methods and teachers and abused in consequence thereof. Few practical trombone players have given others the benefit of their knowledge and experience either by writing for the instrument or by teaching. The effort of this author to prepare a standard method, on simple and practical lines, is the result of many solicitations from pupils and others.

It is advisable to study the trombone with a good teacher, yet many students are obliged to begin without one. To supply as nearly as possible in book form what the teacher should impart is Mr. Clarke's aim. The book contains illustrations showing correct positions of the hands and lips.

O. F.

A MONG the new chamber-music works issued by the French publisher, Durand, there figures conspicuously a Quartet in G by Roger-Ducasse.‡ It is for piano and strings and is one of the most interesting modern works in the form that has come to the present reviewer's notice in recent months. The opening *Allegro* in G Minor, four-four time, has a dash that is admirable, the *Andantino ma scherzando* in B Flat, three-eighth, is dainty and originally written, the *Molto adagio* is rich in harmonic lines and the *Finale* in G Major closes the work brilliantly. M. Roger-Ducasse has outdone himself in this and it is to be hoped that it will be heard in America at an early date. Harmonically it is original and its thematic material is so varied and so distinctive as to earn it the highest praise.

A Trio in G for Piano, Violin and Violoncello, by Auguste Chapuis, is also a fine work, written with mastery and not in too ultra-modern a manner. Little of this composer's music is known in America and this trio should be a fitting introduction.

Other new publications of this eminent house are J. Guy Ropartz's "A Marie endormie," originally an "esquisse symphonique" for orchestra, but appearing in a reduction for piano four-hands; the third part from Ravel's ballet, "Daphnis et Chloe," arranged for piano four-hands; Florent Schmitt's "Lied et Scherzo," original for solo horn and double-quintet of wind instruments, arranged by the composer, however, for solo cello, with piano accompaniment, a baffling piece of music, full of the idiosyncrasies of 1912-13—and Paul Dupin's "Le Beau Jardin," four little pieces for piano four-hands. These are particularly charming and should find many admirers among American music lovers.

THE William Maxwell Music Company has within the past month offered a large number of new solo songs.

Hallett Gilberté's waltz song, "In the Moonlight—In the Starlight" leads the list; it is a song of great brilliancy, its themes typical of a song of this kind and the way in which Mr. Gilberté has handled them is excellent. In writing for the voice the composer shows splendid knowledge of his medium of expression and his melodies are vocal to the last degree. The song will require a capable coloratura soprano, one whose technic is highly finished in its execution. The piano accompaniment is full and will also be effective with orchestra.

Other secular songs are Charles T. Ferry's "Sometimes," Helen Crisp's "The Spring Has Come," Addison F. Andrews's "My Tarpaulin Hat and I" and Frank E. Ward's "Invocation." Sacred issues are Alfred Wooler's "Break Light Divine," John Prindle Scott's "I Know in Whom I Have Believed" and A. Walter Kramer's "The Shadows Gain Upon the Light."

||"METHOD FOR THE TROMBONE." By Ernest Clarke. Published by the Author. Price \$2.50 net. ¶QUARTET in G. For Piano, Violin, Viola and Violoncello. By Roger-Ducasse. Price 15 francs net. TRIO in G. For Piano, Violin and Violoncello. By Auguste Chapuis. Price 10 francs net. "A MARIE ENDORMIE." For Piano Four-Hands. By J. Guy Ropartz. Price 3 francs net. "DAPHNIS ET CHLOE." For Piano Four-Hands. By Maurice Ravel. Price 8 francs net. "LIED ET SCHERZO." For the Violoncello with Piano Accompaniment. By Florent Schmitt, Op. 54. Price 5 francs net. "LE BEAU JARDIN." FOUR LITTLE PIECES FOR PIANO FOUR-HANDS. By Paul Dupin. Price 6 francs net. All published by A. Durand & Fils, Paris.

§NEW SONGS SECULAR AND SACRED. NEW ANTHEMS. Published by the William Maxwell Music Company, New York.

Two octavo publications are the anthems "Ponder My Words, O Lord," by Herbert Ralph Ward and F. Leon Percippe's "Come Ye Faithful," both for mixed voices, with organ accompaniment.

TWO melodic songs from the Gamble Hinged Music Co., Chicago, Ill., are Palmer John Clark's "Someday, Sometime,"† and Frederick A. Williams's "Lord of the Land and the Deep." The latter is written to a poem by the well-known writer of song-poems, William H. Gardner. Mr. Williams's music is straightforward and sincere and there should be many to find in it what they desire in a broad sacred song. The Clark song will make a good encore number, embodying as it does a nice bit of sentiment.

The songs are nicely published and are "gambledized," a method of preserving sheet music which Mr. Gamble has so ingeniously devised.

A. W. K.

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## SIX NEW WORKS FOR NEXT SEASON AT METROPOLITAN

[Continued from page 1]

gratitude to the press of New York for its appreciation and courtesy."

The following is the list of artists re-engaged:

Sopranos—Frances Alda, Bella Alten, Lucrezia Bori, Anna Case, Louise Cox, Vera Curtis, Emmy Destinn, Geraldine Farrar, Rita Fornia, Olive Fremstad, Johanna Gadski, Frieda Hempel, Alice Nielsen, Bernice de Pasquali, Marie Rappold, Lenora Sparkes, and Rosina Van Dyck.

Mezzo-sopranos and contraltos—Emma Borniggia, Maria Duchêne, Louise Homer, Helen Mapleson, Jeanne Maubourg, Marie Mattfeld, Margarete Matzenauer, and Lila Robeson.

Tenors—Paul Althouse, Pietro Audisio, Angelo Bada, Julius Bayer, Carl Burrian, Enrico Caruso, Austin Hughes, Carl Jörn, Riccardo Martin, Lambert Murphy, Albert Reiss, and Jacques Urlus.

Baritones—Pasquale Amato, Bernard Begue, Dinh Gilly, Otto Goritz, Antonio Scotti, Vincenzo Reschiglion, and Hermann Weil.

Basses—Paolo Ananian, Carl Braun, Adamo Didur, Putnam Griswold, Antonio Pini-Corsi, Marcel Reiner, Giulio Rossi, Leon Rothier, Basyl Ruyssdael, Andreas de Segurola, and Herbert Witherspoon.

Conductors—Alfred Hertz, Giorgio Polacco, and Arturo Toscanini.

Conductors and assistant conductors—Richard Hageman, Hans Morgenstern and Adolf Rothmeyer.

Assistant conductors—Frederic Jacoby, Gennaro Papi, Francesco Romei and Willy Tyrolier.

Chorus masters—Giulio Setti and Hans Steiner.

Technical director—Edward Siedle.

Stage manager—Jules Speck.

Assistant stage managers—Loomis Taylor and Lodovico Viviani.

Ballet masters—Ettore Coppini and Ottokar Bartik.

Première danseuse—Eva Swain.

New artists have been engaged as follows:

Mezzo-sopranos and contraltos—Margarete Ober of the Royal Opera, Berlin, and Sophie Braslau and Lillian Eubank, two young Americans.

Tenors—Rudolf Berger of the Royal Opera of Berlin and Bayreuth, Giovanni Martinelli of Covent Garden, the Scala of Milan and the Monte Carlo Opera, and Alfred Piccaver, an American, of the Royal Opera of Prague and the Imperial Opera of Vienna.

Baritone—Carl Schlegel, a German-American, who studied and sang in Germany, but for years has been active here in choirs and as soloist at festivals in various cities. At the Metropolitan he will sing German and Italian roles.

### "MESSIAH" BY PEOPLE'S CHORAL UNION, BOSTON

Frederick Wodell Conducts a Stirring Performance with His 400 Singers and Splendid Soloists

BOSTON, April 28.—Last evening witnessed a successful performance of "The Messiah" by the People's Choral Union of 400 voices, Frederick W. Wodell conductor, with the assistance of Marie Stoddart, soprano; Marion May, contralto; Joseph



Frederick W. Wodell

Goudreault, tenor, and George H. Downing, basso, as soloists, and also assisted by an orchestra of forty-five from the Symphony Orchestra, at Symphony Hall.

Mr. Wodell has accomplished much within the last year in his chorus work and presented the best concert ever given by this society. "Worthy is the Lamb" was admirably sung, as was the "Hallelujah Chorus," with superb tone quality. Mr. Wodell was also fortunate in the selection of his soloists. Miss May has been heard here before, and, with Miss Stoddart, only deepened the good impression made on previous appearances. She sang her "He Was Despised" with true sympathetic expression; her voice is particularly adapted to oratorio work.

Miss Stoddart also distinguished herself in her solos, "Come Unto Me" and "I Know That My Redeemer Liveth." Mr. Goudreault has recently located in Boston after a large experience as soloist with the H. W. Savage opera companies and in church and oratorio singing. "Comfort Ye" and "Every Valley" came well within his range, and he acquitted himself with credit. Mr. Downing, the basso, is new to Boston audiences, but has created a place for himself by his excellent rendition of "Why do the Nations" and "The Trumpet Shall Sound."

Herman A. Shedd was the organist, with Marjorie Gaskins, pianist. E.

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### San Francisco Argonaut:

Miss Cheatham has developed a new art, one at once exquisitely subtle and exquisitely beautiful and beyond the reach of imitation.

### The Phoenix Republican:

Nothing that has been in Phoenix before compares with this delightful woman and nothing that is to come will surpass her. Such an art is a blessing to mankind.

### The Boston Herald:

Miss Cheatham's methods are original and her manner of presentation direct and full of charm.

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### ANNOUNCEMENT

On Account of the Many Requests for



*—Photo by T. Kajiwara*

## Marie Caslova

From All Parts of America for Appearances for Next Season—This Wonderful Artist will come early in November for a

Trans-Continental Tour

Under the Concert Direction MARC LAGEN

## NATIONAL FEDERATION OF MUSICAL CLUBS IN BIENNIAL CONVENTION

[Continued from page 7]

lines of the greatest freedom; his mastery of orchestral technic is amazing, his feeling for tone color splendid; his melodic ideas convey the mood and symbolism of Bliss Carman's poem, but Mr. Shepherd does not write well for the voice. He demands the impossible from his chorus and from his soloist. No chorus, no matter how well trained, can enter at any moment unexpectedly on high G's, A's and B's and sustain these notes clearly and in pitch. The chorus was seldom in tune with the orchestra and it was not on account of insufficient rehearsal but because the choral part was unsingable. The human voice cannot be treated as one would treat a wind or a stringed instrument, for it has physical limitations which a composer should recognize. Mr. Beard handled his difficult task with admirable skill. Mr. Shepherd received cordial applause at the close of the tone poem, the audience waving small flags as a tribute to the American composer. The National Federation presented him with a floral piece designed after the club emblem. Mr. Stock offered as his portion of the program some of the season's favorites—Brahms's "Academic Festival Overture," Strauss's "Symphonic Poem," "Don Juan," Enesco's "Roumanian Rhapsody," op. 11, No. 1, the Vorspiel to "Lohengrin" and "Huldigungsmarsch," by Wagner. After the concert the audience was invited to a reception given in honor of Mr. Stock, Mr. Shepherd, Mr. Deems Taylor and Mrs. Bessie M. Whiteley in the Foyer of Orchestra Hall.

On Saturday night the convention was brought to a close. The attendance was very much larger than had been expected and delegates went home full of the enthusiasm of the week. The committee in charge of entertainments had provided almost everything in the line of music that could be desired.

Among the prominent persons present were Mrs. Theodore Thomas, the honorary president of the Association; Mrs. Anna E. Ziegler, secretary of the National Society for the Promotion of Grand Opera in English, New York City; Mrs. Jason Walker, Memphis, Tenn.; Mrs. William Jamison, Los Angeles, Cal.; Maud Powell, the American violinist, and a host of others. During the week essays were delivered by a number which were of great value from both a musical and an educational standard, bringing forth novel and practical ideas regarding music as an art, an avocation and an amusement. Opera, symphony orchestras and public school music were discussed and the prize choral composition of Arthur Shepherd, "The City in the Sea," was one of the important musical productions of the week.

The closing program, given in honor of the Federated Clubs, was presented by Rudolph Reuter, pianist, and Leon Sametini, violinist, at the Ziegfeld Theater Saturday afternoon. Mr. Reuter played "Gavotte and Musette" by d'Albert, Ballade in A Flat by Chopin and Caprice "Genre Scarlatti" by Paderewski in his usual brilliant manner. Mr. Sametini offered the "Caprice Viennois" by Kreisler, "Melody" by Dawes and a Russian Dance by Borowski. He maintained the high standard of excellence that he displayed in his recital a few weeks ago. A sonata for violin and piano, by John Alden Carpenter, closed the program. Leon Bloom furnished able accompaniments.

### Los Angeles Offer Accepted

Mme. Anna E. Ziegler left Chicago very much pleased with her work during the National Federation's convention. Besides the organization of the branch of the national organization formed in the State of Illinois, with Maurice Rosenfeld as president, organizations were started in Alabama, California, Indiana and Minnesota. Los Angeles's offer to the National Federation of a prize of \$10,000 for the best American opera, also promising to furnish from \$40,000 to \$60,000 as required for putting the opera on was accepted. This places the next meeting of the Federation in 1915 in Los Angeles, the officers of the Federation promising to recommend to the incoming Boards that the convention be held every four years in Los Angeles, providing they can raise the money necessary for the prize and for putting the opera on each four years. This was the unanimous choice of the Federation. Mrs. Jason Walker of Memphis, Tenn., who went to Los Angeles for the purpose of arranging this offer by the Los Angeles branch, was elected chairman of the Los Angeles committee for the promotion of grand opera in English.

A concert in honor of the delegates of the National Federation of Musical Clubs was given by Florence Hinkle, soprano of New York, and Mr. and Mrs. Bruno Stein del of Chicago, Friday evening, in the Gold

Room of the Congress Hotel. Miss Hinkle, who has been heard here in oratorio, again gave convincing proof of her splendid artistic attainments. Her voice is a pure soprano, well schooled in the art of *bel canto*, and displays a variety of expressive tone color required in modern song. Miss Hinkle gave an impressive interpretation of Handel's "Piangero la mia sorte." In Schubert's "Frühlingsglaube," she employed a beautiful *mezza voce*. The rest of Miss Hinkle's program included songs by Schumann, Wolf, Brahms, Massenet, Bachelet, Debussy, Leroux, Cadman, Park, Chadwick, Beach and Salter. Susie B. Ford supplied excellent accompaniments. Mr. Stein del played with his accustomed artistry. With Mrs. Stein del he offered the Variations Concertantes, by Mendelssohn; "Bourrée" Bach; "Aire," Pergolesi; "Menuetto," Beethoven; "Am Meer," Schubert-Steindel, and Glazounow's "Serenade." He responded to several encores.

Thursday afternoon L. A. Torrens gave an interesting talk on voice and voice training. Mr. Torrens said to begin vocal work with young children, teach them to breathe correctly and to enunciate distinctly. If a boy is taught correct singing in the beginning of his school life there is less chance of his losing his ability to sing after his voice changes. Following Mr. Torrens's talk a chorus of young women, under his direction, gave selections by Giese, Handel, Costa and two songs, an "Eastern Song" and "The Voice of My Beloved," by Mabel W. Daniels, who won the Bruch Memorial Prize in 1911. Mr. Clifford Lott, baritone of Los Angeles, Cal., sang Handel's "Hear Me, Ye Winds and Waves," "To the Hills of Sky," Arthur Foote, and "Mandalay," by Oley Speaks. Mr. Lott was warmly applauded and responded with an encore "The Land of Dreams," by Mabel Daniels.

MILDRED GOODFELLOW.

### THOMAS EGAN IN CONCERT

#### Irish Tenor Discloses Excellent Voice in New York Program

Thomas Egan, announced as an "Irish Grand Opera Tenor," gave a song recital on Sunday evening in Aeolian Hall, under the auspices of the Gaelic Society, having for his patrons Cardinal Farley, Countess O'Leary and other notables.

Mr. Egan has sung with much success in grand opera in Italy and France and throughout Great Britain and Ireland. Abroad he was known under the name of "Tomasso Egan."

Mr. Egan sang the "Siciliana" from "Cavalleria Rusticana," as it is done in the opera houses, behind stage and made his initial appearance to the applause which greeted its delivery, having first had the overture to that opera played by Bernard O'Donnell on the organ. At once it was apparent that here was a tenor with a rarely beautiful voice, for seldom has the serenade been so well sung at the Metropolitan. He was heard in several of Moore's melodies, an old Scotch air, a Gaelic song, several Irish numbers, and in two operatic duets with Mme. Lilian Breton, who in private life is Mrs. Egan.

Strangely enough his singing of the Italian was better than his English or Gaelic. In fact there are few Italian tenors, or, for that matter, tenors of any other nationalities, heard in this country who can command the fiery impetuosity and emotion and temperament that he can. In his Italian selections he disclosed a voice full of warmth and beauty and used it with an artistic restraint that was admirable.

In "The Wearing of the Green" and in "Believe Me If All Those Endearing Young Charms," one of his many encores, he added interpolations that with his beautiful voice were altogether unnecessary. His English diction was very good though he never hesitated to sacrifice it for beauty of tone.

Besides Mme. Breton and Mr. O'Donnell assisting him, there were John Riley Rebarer, pianist, and Miss Mildred Dilling, harpist. Mr. Rebarer was heard in a McDowell group and Miss Dilling rendered Pierne's "Impromptu Caprice" and a number of Irish airs playing with good tone and understanding, earning several extras.

J. T. M.

### Thibaud to Visit America

Few concert announcements are arousing greater interest than that of Jacques Thibaud's tour of America next season, under the management of Loudon Charlton. Arrangements have been completed for the French violinist to come to America early in January to remain three months. He has been engaged by the Philharmonic Society of New York for three appearances in its regular subscription series. It was in 1903 that Thibaud made his last tour of America.

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## FROM "MUSICAL AMERICA" READERS

## Mexico's Police Band and the Initials of Composers

To the Editor of MUSICAL AMERICA:

Being greatly interested in bands and orchestras I have many times wondered, since the terrible street battles in Mexico some months ago, if any part of the Mexico Police Band shared the fate of the large number of policemen who were killed during those few days. Under Capt. Velina M. Preza this band, numbering sixty-one men, has become equal to any in North America. The bandmaster, Capt. Preza, ranks among the very best march composers in the world. I sincerely hope this fine organization did not suffer.

\* \* \*

Why are not the initials of composers given upon programs? We read upon one "Selections from Lohengrin," Wagner; "Under the Double Eagle March," Wagner. These are not the same man; Richard is the first and J. F. the second. Another example: "New Colonial March" Hall; "Cotton Blossoms," Hall. The first Hall is "R. B." one of the finest march composers of this continent. The other Hall is M. H. Still another and more common case: "Voices of Spring Waltz," Strauss. Which Strauss—Johann I, Johann II, Johann III, Josef, Oscar, Richard, Isidor, Edouard?

The omission of complete initials is a great mistake and I hope some day to note that upon all programs they will be given.

A. S. McCORMICK, M. D.

Akron, Ohio, April 24, 1913.

## Appreciation from Musicians' Union

To the Editor of MUSICAL AMERICA:

Allow me to express my appreciation of the musings of your *Mephisto* last week

## MR. AND MRS. BERRY SING

## Tenor and Gifted Wife Win Favor of a Yonkers Audience

Benjamin E. Berry, tenor, and Viola Van Orden (Mrs. Berry), mezzo, gave a recital in the Presbyterian Church, Yonkers, assisted by Marjorie Clark, pianist, last Tuesday.

The program was as follows:

Nocturno, Grieg, Valse Chromatique, Godard, Miss Clark; "I Hear You Calling Me," Marshall, Mr. Berry; "Who'll Buy My Lavender," German, "Sea Dreams," Metcalf, "The Danza," Chadwick, Mrs. Berry; "She Never Told Her Love," Haydn, "Blow, Blow, Thou Winter Wind," Quilter, "Hark, Hark, the Lark," Schubert, "Dews of the Summer Night," Buck, "In Native Worth," Haydn, (Creation), Mr. Berry; "O Love Thing Aid," Saint-Saëns (Samson and Delilah), Mrs. Berry; "Morgen," Strauss, "Mattinata," Leoncavallo, Mr. Berry; duet, "Passage Birds Farewell," Hildach, Mr. and Mrs. Berry.

Mrs. Berry was highly complimented in the daily papers for the beauty and range of her voice. Her many friends will be pleased to learn that she will not leave the professional stage, as do so many of the promising young singers upon getting married, but will be heard in many recitals and concerts next season in company with her talented husband.

Mr. Berry's fine tenor voice was heard to exceptional advantage in the exacting program, and he was obliged to add to the numbers he was announced to sing.

This was the second time Mr. Berry appeared before a Yonkers audience within the week. On Monday evening he was one of the soloists at the concert of the Yonkers Choral Union, Walter Henry Hall, conductor, when Sullivan's "Golden Legend" was given.

Among Mr. Berry's coming engagements

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on the jubilee of the Musicians' Union, and the failure of the daily papers to mention the same. It has long been a source of regret to me that the American Federation of Musicians, presumably because it is a union, should be treated with the contempt that it is by the press. Therefore, it is the cause of much gratification to me that one of the locals of that organization should have received the favorable notice that it did from a publication of the standing and character of MUSICAL AMERICA.

Yours sincerely,  
CLAUDE J. NETTLETON.  
New York City, April 27, 1913.

## Mme. Rider-Kelsey's MacDowell Manuscript

To the Editor of MUSICAL AMERICA:

My attention has just been called to a statement made by one of your correspondents to the effect that the original manuscript of MacDowell's "Long Ago" was presented to me by the composer just before his death.

It is true that I own the manuscript of the "Long Ago," but it was presented to me by Mrs. MacDowell after my appearance at the MacDowell Memorial Concert given at Carnegie Hall in 1908, about a year after Mr. MacDowell's death. The inscription reads as follows: "To Madame Rider-Kelsey. With warm appreciation of her beautiful singing of the MacDowell songs. Marion MacDowell, New York, March 23rd, 1908."

This gift from a gracious lady is one of my proudest possessions and if it is to be mentioned in print at all I would not have it improperly recognized.

Very sincerely yours,  
(Signed) CORINNE RIDER-KELSEY.  
New York, April 28, 1913.

this spring are recitals and concerts in Jamesburg, N. J., May 20; Warren, O., May 16, and New Wilmington, Pa., June 16. At the latter concert "The Creation" will be given. This will also be the work to be performed in Jamesburg.

## GERMAN CONCERT IN NEWARK

## Popular Artists Sing Wagner Excerpts with Russell Chorus

NEWARK, N. J., April 26.—The Spring festival concert of the Schubert Oratorio Society, on Wednesday evening, was the final concert of the society's season. It was made up entirely of compositions by German composers, the second half being devoted solely to the works of Wagner. The soloists were Lily Dorn, soprano, Roy Williams Steele, tenor; Larue Boals, bass, and in one ensemble, Mrs. H. A. Doodison, contralto.

The program was an ambitious one for any choral organization. It was generally well presented, although there were times when one would have wished to have a somewhat more perfect ensemble, particularly in the work of the assisting orchestra in the "Rienzi" Overture and the Transformation Scene and Finale from "Parsifal." Mr. Russell conducted in his usual capable manner. There was a larger audience than at the previous concert.

S. W.

## ENDS 22ND SEASON

## Chicago Orchestra's Final Program Devoted to Wagner Celebration

CHICAGO, April 26.—The final concert of the Chicago Symphony Orchestra season partook of the nature of a celebration. A Wagner program, commemorating the anniversary of the master's birth, also celebrated the close of the orchestra's twenty-second season. The overture to "The Flying Dutchman" preceded a wonderful reading of excerpts from "Tristan und Isolde." Innumerable times has Mr. Stock demonstrated consummate art in his

Wagner interpretations. The whole tragedy of "Tristan und Isolde" was pictured with impressive beauty. After the Love Scene and Brangäne's Warning, Mr. Stock introduced the song, "Dreams," orchestrated by Theodore Thomas, and so exquisitely was it played that the audience demanded a repetition.

The second part of the program opened with the "Rienzi" Overture brilliantly played. The other numbers were the "Siegfried Idyl," the "Ride of the Valkyries" and the "Tannhäuser" Overture. At the close of the program Mr. Stock was given the enthusiastic applause of his audience and a fanfare from his orchestra. M. J.

## ORCHESTRA OF 320 IN THIS BOSTON CONCERT

## Huge Body of Instrumentalists Plays Under Conductor Mollenhauer, Apollo Club Assisting

BOSTON, April 14.—A notable orchestral concert was given yesterday afternoon in Mechanics Hall, under the auspices of the Boston Musicians' Mutual Relief Society. Emil Mollenhauer conducted the orchestra

of 320 players, assisted by the famous Apollo Club. The program included:

March et Cortège,

"Reine de Saba," Gounod;

Overture, "Tannhäuser," Wagner;

"The Lost Chord," Sullivan;

Andante from String Quartet,

op. 11, No. 2, Tchaikovsky,

by the String Orchestra;

"Beautiful Blue Danube," Strauss;

"In Picardie," Osgood;

and "The Maid of the Valley," Horbeck,

Apollo Club;

Handel's "Largo," and Ameri-

can Fantasie, Herbert.

The members of this huge orchestra under Mr. Mollenhauer's baton played in excellent style and perfect harmony, giving one the impression that years of playing together, instead of hours, had been spent. The Apollo Club again distinguished itself and gave several encores. Mr. Mollenhauer was given an ovation after the concert, both audience and orchestra joining in a recognition of his mastery.

E.

## Another German Success by Gittelson

BERLIN, April 26.—Frank Gittelson, the youthful American violinist, had much success in his appearance at Breslau this week. The critics are unanimous in their praise of him.

## Dr. Kunwald Departs

Dr. Ernst Kunwald, conductor of the Cincinnati Orchestra, sailed for a Summer in Europe, on the *Kaiser Wilhelm II*, on Tuesday morning, April 29.



Maurice Gould

Maurice Gould, sixty years old, a musical conductor and afterward connected with music publishing concerns, died on April 24 at the home of Mrs. de Packh, No. 780 North Oak Drive, the Bronx. He was a conductor for Walter Damrosch and for several seasons was Heinrich Conried's German opera conductor.

## Charles Lawrence Van Baar

Charles Lawrence Van Baar, forty-two years old, pianist, composer and musical director, died April 26, following an operation on April 17 for appendicitis. Mr. Van Baar lived at No. 102 West Fifty-seventh street, New York.

## DAYTON CHOIRS HEAR CINCINNATI'S OPERA

## Patterson Keeps Ante-Flood Promise of Trip to Hear Dippel Season

CINCINNATI, O., April 27.—Cincinnati is enjoying her brief once-a-year season of grand opera and hurrying back and forth from hill-tops to Music Hall to hear the performances of the Chicago-Philadelphia Opera Company. Due to the efforts of the thirty-six guarantors, who had pledged \$34,000 for the season, and the committees supporting them, the seat sale has been larger, in proportion to the number of performances, than for any operatic performances given here in recent years. Again the value of Music Hall with its splendid capacity has been shown as the audiences apparently fill the big auditorium. With large delegations here from Louisville and all surrounding towns, and even from Dayton, one is reminded of May Festival week.

Prior to the recent high water John Patterson, the man of the hour in Dayton during her distress, had promised to send the choirs of the Dayton churches to attend the performances, and notwithstanding the untoward circumstances since he made that promise, it was carried out to the letter, and the choir singers from Dayton are among those enjoying the musical treat.

Music Hall, splendidly furnished for the occasion and with well-appointed new boxes, held a festive and brilliant audience when Conductor Campanini made his bow. Two performances have been given thus far, those of Saturday afternoon and evening. The series opened with "Le Jongleur de Notre Dame," conducted by Campanini, followed by a grand ballet divertissement, presenting Rosina Galli, Julie Hudak and the corps de ballet, which the audience seemed to enjoy quite as much as the opera.

Massenet's opera received its first performance in Cincinnati and it is safe to say that the demand for tickets was largely due to the appearance of Mary Garden in the title rôle. Miss Garden, though suffering from a severe cold and a cough which, when opportunity offered, forced her to leave the stage for a moment to conceal a severe paroxysm, pluckily went through the performance in a most creditable manner, in order that the audience might not be disappointed by a substitution. She has done nothing in Cincinnati in which her art was more delightfully exemplified. And notwithstanding her severe cold, she sang in a manner which deserves only praise. She was called before the curtain again and again, sharing the applause each time with her supporting artists, Hector Dufranne, splendid as Boniface, and Huberdau, who made a very good impression as the Prior, and Edmond Warney, who did ample justice to the part of the Poet Monk. Henri Scott as the Painter Monk proved eminently satisfactory.

The evening performance presented "Die Walküre," with Marcel Charlier conducting. It must be confessed that the performance was not lifted far above the ordinary, and it was not staged as elaborately as the audience might have been led to expect.

F. E. E.

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## PHILADELPHIA OPERATIC SOCIETY AGAIN WINS HIGH HONORS

A Performance of Professional Standard of Excellence in "Cavalleria" and "Coppelia"—Joint Recital by Mischa Elman and Florence Hinkle—Treble Clef and Cantaves Choruses Heard in Strong Programs

Bureau of Musical America,  
No. 10 South Eighteenth Street,  
Philadelphia, April 28, 1913.

THE Philadelphia Operatic Society gave its twentieth production and the final performance of its regular season before a well-filled house at the Academy of Music last evening, offering a double bill which consisted of "Cavalleria Rusticana" and the "Coppelia" ballet of Delibes, both under the direction of Wassili Leps and with the assistance of about sixty members of the Philadelphia Orchestra. In the Mascagni opera the highest point of individual excellence was attained by Nancis France Cranmer, who had previously appeared with the society in prominent rôles, and whose *Santuzza* was marked by dramatic force and feeling and who measures well up to the vocal requirements of the rôle. Her voice is a mezzo of fair volume and pleasing quality, which she uses effectively.

Paul Volkmann, also one of the operatic society's dependable singers, and whose appearances in leading tenor rôles with the Aborn Opera Company have given him stage poise and authority, sang and acted the part of *Turridu* creditably, though the music did not give him much opportunity to show that his voice has lyric beauty as well as dramatic power. Horace R. Hood, as *Alfio*; Elizabeth C. Clayton, as *Lola*, and Augusta M. Kohnle, as *Mama Lucia*, completed a competent cast. The society's notable chorus of more than two hundred singers, assisted by a choir of men and boys from one of the leading churches, gave the choral numbers with impressive volume of tone and commendable spirit, while the stage management of the presentation was noticeably excellent, this part of the performance being due to the experienced guiding hand of Edward S. Grant. Mr. Leps conducted both the opera and the ballet, which followed with admirable certainty, enthusiasm and keenness of musical appreciation.

In "Coppelia" the society's remarkable ballet corps once more demonstrated the fact that the word "amateur" is by no means applicable. The story of the Delibes pantomime was clearly and intelligently told in the action and dancing of the principals, Dorothy Cook Miller, as *Coppelia*; Hilda Schoch, as *Swanilda*; Miriam Virginia Cook, as *Franz*; C. Elwood Carpenter (the ballet master), as *Coppelius*, and Charles D. Cuzner, as the *Burgomaster*, while the ensemble dances were gone through in a manner that combined precision and accuracy with suppleness and grace. Especially pleasing was the introduction, at the close, of the "Blue Danube" waltz, given by the corps of about sixty girls, who, attired in filmy draperies of delicate colors and carrying garlands of flowers, made many striking groups as pretty and picturesque as any seen in a ballet divertissement presented here in many a day.

Further evidence of the fact that the Operatic Society has attained prominence and success is the fact that it will give seven performances of opera at the Broad Street Theater next week, presenting "Faust," "Der Freischütz," "Martha" and "The Bohemian Girl," being booked by the theater management as a purely professional attraction. These operas will be given by the society's own principals, chorus and ballet, under the direction of Mr. Leps.

### Elman in Recital with Florence Hinkle

Mischa Elman, the violinist, and Florence Hinkle, the Philadelphia soprano, appeared in a joint recital before a large audience at the Academy of Music last Wednesday evening, the proceeds being for the benefit of the Children's Homeopathic Hospital. The program was well balanced and full of rare musical enjoyment for all present, Elman being heard in several numbers which showed his renowned ability. Among his selections were a Brahms-Joachim Hungarian Dance, Lalo's Symphony Espagnole, Chopin's Nocturne in E Minor, arranged by Auer; "The Little Windmill," Couperin-Press; the Bach Air for G string, Wieniawski's "Souvenir de Moscou," and at the close the Dvorak "Humoreske." Miss Hinkle's pure, brilliant tones were heard with fine effect in the "Depuis le jour" aria from Charpentier's "Louise," groups of songs in German and English and several encore numbers. Percy Kahn was the accompanist for Elman and Charles Albert Baker for Miss Hinkle.

Horticultural Hall was completely filled on Friday evening, when the Treble Clef gave its second concert of the season, this popular chorus of female voices, under the

direction of Karl Schneider, presenting a delightful program, with the assistance of Thaddeus Rich, concertmeister of the Philadelphia Orchestra, as special soloist. The chorus, made up of excellent voices, well balanced, was heard, notwithstanding the annoying reverberation of sound caused by the poor acoustics of the hall in a variety of numbers, with artistic effect. These included, in addition to several part songs, "At the Cloister Gate," by Grieg, with Marion E. Kloetz, soprano, and Augusta M. Kohnle, alto, as soloists; the opening scene from Wagner's "The Flying Dutchman," with Elsa Lyons Cook as *Senta* and Anna Graham Harris as *Mary*, and "The Song of Kisses," a three-part chorus, with soprano solo by Edna Harwood Baugher, composed by Bemberg and arranged by Harry Alexander Matthews, the accompanist of the Treble Clef. All of the soloists, with the addition of Mrs. Luer L. Wilbank, who was heard with the chorus in Colin Taylor's "Slumber Song of the Madonna," are members of the club. The opening number on the program, "Thou'rt Like a Tender Flower" and "To the Distant One," three and four part choruses respectively, were composed by the late S. L. Herrmann, former director of the Treble Clef, in whose memory they were presented, as arranged for the purpose by Mr. Matthews. In his numbers Mr. Rich was received with the enthusiasm which his ap-

pealingly sympathetic and highly artistic interpretation never fails to inspire.

### Cantaves Chorus Please

The Cantaves Chorus, which is directed by May Porter, gave its annual Spring concert in Witherspoon Hall last Tuesday evening, as usual winning the cordial approval of a large audience. The club's selections were rendered with admirable richness and balance of tone and with sympathetic regard for artistic effect, showing intelligence, appreciation and excellent training. At the conclusion of the concert there was a reception, a pleasing feature of the evening being the presentation to Miss Porter by the members of the club of a handsome loving cup. The special soloists of the program were Dorothy Bible, violinist, and Dr. Merrill Hopkins, baritone, both of whom were received with enthusiasm. The accompanists were Mrs. William S. Nelson, for Dr. Hopkinson, and F. Marie Westbroom-Dager, for the chorus.

Louise DeGinther, the talented soprano of this city, presented with marked success a delightfully varied program at a recital which she gave in the concert room of the Roosevelt on Thursday evening, with the assistance of Cesare Sturani at the piano. Miss DeGinther's beautiful voice and her recognized artistic qualifications as a singer, to which is added unusual versatility in interpretation, enabled her to please with songs in German, Italian, French and English. She sang four songs of her own composition.

Ruth S. Grim, a pupil of William Hatton Green, played the Chopin "Andante Spianato" and "Grande Polonaise Brillante" with members of the Philadelphia Orchestra, under the direction of Charles E. Knauts, at a concert of the Choral Society of Doylestown, Pa., last Thursday evening. Miss Grim is a daughter of Senator Webster Grim, former candidate for Governor of Pennsylvania.

ARTHUR L. TUBBS.

**FIND EUROPEAN  
FAME UNNECESSARY  
FOR SUCCESS HERE**



Philip Spooner, American Tenor

That the young American singer who takes his art with seriousness and is willing to work faithfully will make his way without the approval of European music centers is shown by the successes won this season and last by Philip Spooner, the tenor. Mr. Spooner began his public career modestly two seasons ago and has since been heard chiefly in recital in many cities in the East and also in the Middle West. His programs are chosen with great care and are always of decided musical value. Brahms, Schumann and the other romantic masters are to be found on his lists as well as songs by modern composers. During the present Spring Mr. Spooner has been heard in several joint recitals with Maximilian Pilzer, the violinist, the combination proving to be a happy one. Mr. Spooner will continue his concert work next season along the same lines and has been re-engaged in the majority of the places where he has sung this year.

## GERMAINE SCHNITZER SURPRISES BOSTON

An Amazing Performance of the Liszt Concerto with Muck's Orchestra

Bureau of Musical America,  
No. 120 Boylston Street  
Boston, April 27.

ONE of the most brilliant and exciting performances of the Liszt Concerto in E Flat that I ever heard was given by Germaine Schnitzer, when she appeared in Boston as soloist with the Boston Symphony Orchestra, on Friday afternoon, April 24, as well as on the following Saturday evening. It was a performance which stirred conductor and orchestra, as well as audience, to exceptional enthusiasm; and the only performance, so far as Boston is concerned, which stands by the side of this one in its electrifying effect was the performance by Moriz Rosenthal, in 1906, when Dr. Muck was also the conductor. Dr. Muck is fortunate with this concerto. Having a strong sense of the fitness of things, he takes his soloists seriously, and when a fine performance is given, a performance which reflects credit upon the standards of the orchestra as well as the soloist, no one is more pleased than he. The Liszt concerto should only be played by artists of personality. It may be acknowledged that it is so well written, so entirely modern in its idiom, and so effectively instrumented, that it goes well under most circumstances. But that is not sufficient for such an overplayed piece. Miss Schnitzer, now in her 26th year, can stir her audience with the contagion of her own feeling as many a far more matured individual could not, and she has the technical equipment necessary to make her master of the music, and free of its technical demands during performance. And she is inherently qualified to give such a fiery and overwhelming performance of this work by her own inborn temperament. For she is a virtuoso, in the most complete sense of the word, and a virtuoso at the flood tide of strength and enthusiasm. Other artists have treated certain passages differently. No artist who is sure of himself will fail, consciously or unconsciously, to do this. Miss Schnitzer chose to see in the piece the triumphant and mocking spirit that was Liszt, or the pseudo elegance and amorousness which made Liszt so successful with the contrary sex, and always the

Liszt who maddened his concert audiences until, after the performance, women flocked upon him and men so demeaned themselves as to treasure the butt of holy Franz' cigarettes. The E Flat Concerto is the virtuoso's dream of conquest, and for once it received its due. The pleasure of the concert was divided between the admirable and wholly legitimate pleasure given by Dr. Muck's masterly interpretation of Beethoven's Fourth Symphony and Miss Schnitzer's impetuous performance of Liszt's composition, taken at a tempo, in the final which was quite illegitimate according to more than famous authority. Miss Schnitzer swept her audience away with her, and I must say that objections to her performance seem to me pedantic. In the first place, this piece is a piece for the public.

The orchestral performances of the Beethoven symphony, and a charming Symphony by Philip E. Bach, and of Smetana's overture to "The Bartered Bride," were of surpassing euphoniousness, beauty, brilliancy, and it is permissible that the Beethoven symphony overtops the concerto as a Himalaya might dwarf a hill in itself of respectable dimensions. It is allowable that the presence of a soloist is likely to be a disturbing element in an orchestral program. It is admissible that Miss Schnitzer played her finale faster than almost any one else. When all these things are said, it remains that her performance, by reason of its individuality, conviction and technical characteristics was a memorable one, and that a young lady who can accomplish so much to-day should have a remarkable future before her. O.D.

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## MME. AIDA de MARION

*Prima Donna Soprano*

Mme. de Marion, who is a pupil of Ellison Van Hoose, has won success in New York, as attested by the following notices of her appearance with the New York Maenchor:

New York Staatszeitung: Mme. A. de Marion has a beautiful voice and sings with temperament.

Abendblatt der New Yorker Staatszeitung: Mme. A. de Marion sang beautifully and with fine interpretation.

New Yorker Herald: Mme. Aida de Marion fascinated her audience with her magnificent, pure silvery and well-trained voice as much as with her phenomenal technique, so that the applause seemed to be endless. The same success she scored with her songs.

**Mme. KRUEGER**  
Lieder Singer  
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## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

### Ogden-Crane Pupils in Recital

Pupils of Mme. Ogden-Crane united in a song recital at the New York studio of their teacher on April 26, a highly commendable feature of the event being the fact that although there were more than twenty contributors to the program the affair was managed so smoothly that the entire recital lasted but a few minutes more than an hour.

Marie Louise Morrison displayed an attractive personality and much tonal beauty in "The Lord Is My Light," by Allitsen, and "The Passing Cloud" by Leon. Helen Dickson sang Hallett Gilberte's Scotch song, "Bonnie Sweet Bessie" with an appropriate spirit of simplicity and a pleasing vocal quality. Mr. Gilberte's brilliant "In the Moonlight, in the Starlight" was given a performance of considerable fluency by Daisy M. Dyke, and Marie C. Reisen showed, in Neidlinger's "The Rose in the Garden," an intelligence which enabled her to convey all the meaning suggested by the text.

Others who contributed effectively to the program were Frank Malone, Lillian Bolow, Florence Sears, Dorothy DuMont, Agnes Patterson (who sang a song composed by her father, Robert Patterson), Charlotte M. Hadleigh, Margaret Smith, Selma Heyman, Frances Schoppe, Alice Taft, Kathryn Malone, E. H. Burns, Dorothy Sheridan, Miss Goldthrope, Gwendoline Noott, Minnie E. Turner, Grace Malone and George Noott. In addition, Mme. Ogden-Crane sang two much-applauded numbers.

### Annual Concert of Huss Pupils

At the annual concert by the artist-pupils of Mr. and Mrs. Henry Holden Huss, which will be held this year on Monday evening, May 5, at Carnegie Chamber Music Hall, Eleonore Payez will play the first movement of the Tschaikowsky Concerto in B Flat Minor, Florence Beckwith the rarely heard Moszkowski in E Major, Winthrop Parkhurst the Schumann A Minor, and He'en Orcutt the slow movement of Mendelssohn's G Minor Concerto. In response to many requests Georges Vignetti, violinist, and Miss Beckwith will play the Huss Sonata in G Minor, op. 19. Mr. Vignetti played it this Winter

with the composer at the "Huss Evening" at the National Arts Club.

### Song Program at Regneas Studio

Several of the talented pupils of Joseph Baerstein-Regneas appeared in a program at the New York studio of that instructor on April 24, a feature being the concert version of "Hänsel und Gretel" as presented at a recent French musicale, with Merced de Pina and Cleo Gascoigne in the leading rôles.

Among the individual successes were those of Gladys Axman, who revealed a pleasing soprano in a set of *lieder* and three songs by Russian composers, including the Rachmaninoff "Oh! Thou Billowy Harvest Field"; Cara Sapin, whose melodic contralto was exhibited in an aria from "Gioconda" and four songs in English; Grace Munson-Allen, who gave an effective delivery of "Ah, rendimi," from Rossini's "Mitrane"; Wilbur Emets, whose presentation of Warner's "Waiting" was accompanied by the composer; Marie Kimball, successful with three numbers in English, and Dr. Leo Liebermann, whose thoroughly trained tenor was employed in Massenet's "L'Automne." Daisy Foster and Umberto Martucci were efficient accompanists.

### Bleeker Pupils in Piano Recital

Piano pupils of J. W. Bleeker were heard in an interesting and artistic recital on April 26 in Carnegie Hall, New York. The program included a wide variety of standard piano works and the manner of its performance gave evidence of careful and intelligent training. Those who took part were: Grace J. Nylen, Georgina McTernan, David R. Cunnison, Clarence C. Johnson, Ernest Hunt, Roman L. Debes, Emily Hoffmann, Sidney M. Stout, Kenneth H. Sparnon, Lucy Miller, Edward A. Berglund, Mildred Read and Edna C. Cole.

### Engagements of Soder-Hueck Pupils

A number of the pupils of Mme. Ada Soder-Hueck, the New York vocal teacher, have been filling recent concert engagements, among them being Marta Kranich, soprano, who appeared effectively as soloist with the Junger Männerchor in Brooklyn and assisted in the concert of Loretto

C. O'Connell, besides being heard at the Plaza. Marie Ellebrook, contralto, was a pleasing soloist in the concert of the Enterte Orchestra, of Leonia, N. J. George Reinfuss, a young tenor, sang with success at the Harmony Club, of New York. Carolyn MacCausland, lyric soprano, sang brilliantly before the Daughters of the Revolution at Norwalk, Conn. Elsie Lovell made a successful appearance before a Westerleigh audience, and Ward van Alstyne has been engaged as tenor soloist of the Brick Church, South Norwalk, Conn.

### Granberry Piano School Recitals

The Granberry Piano School of New York, George Folsom Granberry director, which makes a specialty of having its students play before audiences from the very beginning of their careers, has again this

season put a large number of excellent student-recitals to its credit. By putting even pupils who have taken but a month's lessons on the platform and having them perform in ensemble a feeling of confidence is infused which gives presence of mind when they make solo appearances later.

The school events which will still take place are a public recital at the Pough Mansion, Brooklyn, on May 3, at 3:30 o'clock; at Carnegie Chamber Music Hall, on May 6 and 7; a recital by Florence Feltus, of the class of 1911, on May 13, at Carnegie Chamber Music Hall; a public recital at Berkeley Institute in Brooklyn, on May 15; recital by Marion Barlow, class of 1913, in the lecture-room of the school in Carnegie Hall and finally the commencement exercises on June 5 at 8:30 o'clock at Carnegie Chamber Music Hall.

Afternoon concerts remains the same, the Thursday evening series has been reduced to twelve, and the Sunday afternoon subscription series raised from eight to twelve. The season will open on October 30 and extend until the first week in April. In addition to its regular New York series the Philharmonic Society will, as usual, make several Southern New England and Middle Western tours.

The soloist list is of a brilliant character, and among the names already announced are three eminent violinists—Mischa Elman, Carl Flesch and Jacques Thibaud. The pianists will include Mme. Teresa Carreño; Julia Culp, *lieder* singer; Alice Nielsen, soprano, and Jacques Urlus, tenor, and the soloists from the ranks of the orchestra will include Leo Schulz, cellist; Henri Leon LeRoy, clarinet, and Xaver Reiter, horn.

It is announced that Kitty Cheatham has been engaged for the special concert arranged for the young people.

## FOSTER & DAVID ARTISTS

### List for 1913-14 Includes Many of Their Former Attractions

Foster & David, concert managers, announce a preliminary list of artists for the season of 1913-1914 which contains many of their former attractions. Of these no less than seven have been with the firm since it opened business. These artists are Frederic Martin, the eminent oratorio basso; Arthur Philips, formerly baritone of the London Opera Company; Annie Louise David, harpist; Frank Ormsby, tenor; Marie Nichols, violinist; John Barnes Wells, tenor, and Ruth Harris, soprano.

In addition to these artists Foster & David will have charge of the business of Elizabeth Tudor, the Welsh oratorio soprano; Florence Anderson Otis, coloratura soprano, who was discovered by Mrs. William R. Chapman, president of the Rubenstein Club; Anita Davis Chase, dramatic soprano, of Boston; Mary Jordan, contralto; Clifford Cairns, basso cantante, and Bonarios Grimson, violinist.

Mme. Eleanor de Cisneros's concert work will again be under the direction of this firm and Harriet Ware and John Barnes Wells will have a joint recital tour extending from coast to coast.

Dora de Phillippe, Soprano

Dora de Phillippe, who will be pleasantly remembered as making her American début as *Madama Butterfly* in Henry W. Savage's English production of the Puccini opera, has been winning distinction in a new field. Newspaper reports from the West tell of her success as *Marie* in a music play, "The Seventh Chord," by Joseph Carl Briel. Mme. de Phillippe's rôle calls for both dramatic and vocal treatment, and, according to the criticisms, she met the exacting requirements with remarkable skill. Her voice is one of fine quality and her singing is at all times artistic.

### NEXT PHILHARMONIC SEASON

### List of Soloists Engaged of Unusually Strong Calibre

The Philharmonic Society of New York, Josef Stransky conductor, issued to its patrons this week the preliminary prospectus for next season, announcing for its New York series at Carnegie Hall twelve Thursday evenings, sixteen Friday afternoons, twelve Sunday afternoons and a novelty in the form of an afternoon concert for young people. The number of Friday af-

### Reddick Engaged for Martin Tour

William Reddick, the young American pianist, has been engaged as accompanist for Riccardo Martin on his present Spring tour. The tour is to include appearances in Grand Rapids, Mich., on April 30, and Wichita, Kan., on May 2. Mr. Reddick officiated as accompanist for Arthur Hartmann this Winter and his engagement by Mr. Martin is proof of his ability in his chosen field.



## VOCAL HOUSECLEANING

The Summer months afford an excellent opportunity for singers throughout the country to acquire new ideas, to get rid of bad habits, to enlarge their répertoires and to prepare generally for the coming season's work. To meet these requirements Mr. Ward-Stephens will conduct a special course of instruction to Teachers, Concert, Operatic and Church Singers in Voice Production and Interpretation.

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James F. Quarles, of St. Louis, gave an organ recital at Northampton, Mass., on April 25. He also played in Springfield on April 22.

The Rubinstein Club, of Rockland, Me., in its annual reception and musicale, offered a special feature in the artistic solos of Mabel Strock, soprano.

Frederic Martin, the basso, was the soloist at a recent musical service in St. Paul's Church, Pawtucket, R. I., of which George W. Loomis is organist.

A. Lacey Baker recently gave an organ recital at Grace Church, Providence, R. I., assisted by Mrs. Gertrude Bullard, soprano, and Mrs. G. C. Arnold, pianist.

Frederick Very, a pupil of Gene Ware, gave an organ recital recently at Brown University, with the assistance of Mrs. Gertrude McC. Mitchell, soprano.

Claire Norden, pianist, of St. Louis, entertained informally with a musicale at her studio last week. Assisting her were Mrs. Franklyn Knight, contralto, and Agnes Gray, violinist.

Jacobus Bartman, the Russian tenor, was heard in a recent concert at Providence, R. I., with an orchestra recruited from the Boston Symphony ranks and under the direction of Jacques Hoffman.

John Adam Hugo was the central figure in a concert at Bridgeport, Conn., on April 21, with the assistance of Hans Merx, Roland Meyer and Jacques Renard. Paul Gundlach was the accompanist.

For the closing meeting of the Woman's Club, of Longmeadow, Conn., there was a musical program by Bertha Milliken, Mrs. Charles D. Reid, Bertha Medlicott and Mrs. Andries Cornelissen.

The Misses Alma Hopkins, Valborg Gunderson and Ruth Rogers, Superior, Wis., musicians, took part in a recent request program given by the Matinée Musical Club of Duluth, Minn., in the latter city.

The last of the Steinert Boston Opera concert series in Providence brought forward Lucy March, soprano; John McCormack, tenor, and Felix Fox, pianist. The audience was unusually large and appreciative.

John McCormack jammed the Court Square Theater for his recital at Springfield, Mass., on April 24. Henrietta Bach, a young violinist, was an assisting artist, and Edwin Schneider was the accompanist and piano soloist.

Prof. Heman H. Powers, director of the Plymouth Congregational Choir of Fond du Lac and of an Oshkosh, Wis., musical organization, has been engaged to assist in the organization and direction of a choral society in North Fond du Lac.

The Birmingham, Ala., Festival Association, has engaged Christine Miller as soloist with the Cincinnati Orchestra for the evening concerts on May 5 and 6. This will be Miss Miller's third appearance this season as soloist with this orchestra.

Under A. E. Weedon's efficient direction "The Chimes of Normandy" was given a commendable presentation by the Atlantic City Operatic Society on April 23. Excellent portrayals were the Serpentine of Jeannette Miller and Lewis Grieves's Gaspard.

Paul Reimers, the German tenor, who gave one recital in New York in the late season, after singing at many homes in the fashionable world, will return to America next season. The singer is to make a tour; meanwhile, he is in London for May and June.

Taylor Scott, baritone, of Fredericksburg, Va., gave an excellent rendition of Valentine's aria from Gounod's "Faust" at a recent exhibition concert by advanced students of the Peabody Conservatory. Mr. Scott will sing Valentine in the production of "Faust" at the Conservatory this month.

Susan E. Borthwick, soprano, sang at the Vendome, Boston, on the afternoon of April 23, assisted by Elizabeth Stanley, violinist, with Mrs. Duncan at the piano. Miss Borthwick displayed a voice of wide range, and showed to advantage the good training received from her teacher, Harriet Whittier.

Mary S. Warfel, the harpist, of Lancaster, Pa., appeared recently as soloist at the Woman's Philharmonic Chorus concert in Baltimore and displayed much technical skill as well as depth of feeling in two solos. Miss Warfel was also heard in a harp and organ recital at the Zion Lutheran Church, Lebanon, Pa.

To benefit the Passaic Home and Orphan Asylum the Botany Singing Society gave a concert April 23, which several hundred music-lovers of Passaic and neighboring towns attended. Assisting the society were the Philharmonic Orchestra, Manhattan Men and Women's Quartets and Sascha Jacobson, the noted Russian violinist.

A program of Schumann, Chopin and Liszt was given at Radcliffe College, April 2, by the Boston pianist, Heinrich Gebhard, and was repeated on the following evening at Harvard College, to a very demonstrative audience. Mr. Gebhard has had an extremely busy season, and is looking forward to a summer in the White Mountains.

Helen Campbell, soprano, gained new admirers in her recital at Springfield, Mass., on April 22. Her songs in English included "After Long Absence," by Harold Vincent Milligan, and Charles Gilbert Spross's "That's the World in June." In Hollman's "Chanson d'Amour" there was a 'cello obligato by Mrs. Rosalie Cornelissen.

The third annual offering of the La Crosse (Wis.) Normal School Chorus was Mendelssohn's "St. Paul," presented on April 10, under the direction of Harriet B. Oltman, director of music. The soloists engaged were Mrs. Lucile Tewksbury Stevenson, soprano; Cora Vandewater, contralto; Gustav Holmquist, basso, and David Dunbar, tenor.

Herman L. West, organist of the Searles Church, Great Barrington, Mass., recently gave an organ recital at Williams College, and another of his successful appearances was a piano recital, with the assistance of Lida Shaw Littlefield, soprano, a talented pupil of Emil Mollenhauer, and Marcia West Lewis, contralto, soloist of the First Baptist Church, Newton, Mass.

Leonard Marks, a young tenor, who is studying under Mme. Longley-Weidler and who has been heard this Winter in oratorio and concert, was a successful candidate for the solo position of two churches, St. Paul's Lutheran Church, Brooklyn, and the Collegiate Baptist Church, of New York. Mr. Marks has accepted the latter position.

An interesting concert was heard at the Play House, in Washington, D. C., on April 25, at which the program was made up of the compositions of Louis Van Gaertner. The artists participating were Mrs. Randolph, pianist; Elizabeth Howery, soprano; Louis Thompson, tenor; Miss McClowsky, contralto, and Mr. Orr, pianist. Mr. Van Gaertner was heard on the violin.

Ottlie Metzger, the Hamburg contralto, will be the first of the renowned German artists to sing Wagner in German at Madrid, where the great Wagnerian Festival is being held in May. It is said that the fee which Mme. Metzger and her husband, the Hamburg baritone, Latteman, will receive exceeds anything Madrid has paid since Adelina Patti last sang there.

Students of T. Carl Whitmer are to appear in the annual recital of original compositions at Pennsylvania College for Women, Pittsburgh, on May 8. Mrs. Charles E. Mayhew, Gertrude Goeddel, Susie Homer, Margaret Latham, Carl Hirsch, Edna Borland, Nancy Yeager and Ruth Miller were the participants, most of whom performed their own compositions.

Closing the season of the Wednesday Afternoon Club, Bridgeport, Conn., was a program devoted to "Music of the Border Countries," and directed by Norma Weber. The participants were Mrs. Florence Klein-Bishop, Bessie Libby, Mrs. Frederick A. Burr, Ruth and Maud Wilcox, Mrs. Susan Hawley Davis, Mrs. Louis I. Snyder, Jennie Hawley and Mrs. H. M. Clapp.

Margaret Anderton, pianist, and Christian Kriens, the violinist and composer, appeared in a joint recital before the Friday Morning Club, of Worcester, Mass., on the morning of April 30. On the same evening Miss Anderton gave a lecture-recital at the Young Men's Hebrew Association, New York, on "Sharp Contrasts in Characteristic Music," illustrating the subject with a program of piano solos.

The Washington, D. C., pianist, Frank Norris Jones, gave a pretentious program on April 22 at the Columbia Theater, in that city. His playing displayed power and agility. His program was: Prelude and Fugue, E Minor, Mendelssohn; Sonata, B Minor, Liszt; Aria Sonata, F Sharp Minor, Schumann; Rhapsodie, B Minor, Brahms; Arabesque, Leschetizky; Marche Militaire, Schubert-Tausig, and a group of Chopin numbers.

The California Trio and Howard E. Pratt have announced the two closing concerts of their successful season. These will be given at the studio in Alameda, Cal., of Elizabeth Westgate. The trio comprises Miss Westgate, piano; Arthur Garcia, violin, and Malin Leangstroth, 'cello, and they have put many fine concerts to their credit during the last two seasons. Mr. Pratt is a tenor and a teacher of prominence.

The third and last of a series of chamber music concerts in Milwaukee, arranged by J. Erich Schmaal, under the auspices of the MacDowell Club, was given April 24. The players, in addition to Mr. Schmaal, pianist, were Hugo Bach, 'cello; Albert Fink, viola and violin; Ludwig Hoenig, double bass; Otto Neudeck, horn; Carl Sanora, flute, and Mr. Keil, oboe. William Osborne Goodrich, baritone, was the soloist of the evening, singing songs by Dvorak.

The annual meeting of the Tuesday Musicales, Detroit, Mich., was held at the Century Building, Tuesday morning, April 15. The following officers and members of the executive committee were elected: President, Jennie M. Stoddard; vice-president, Frances Sibley; secretary, Mrs. Theodore Leonard, Jr.; treasurer, Mary Cook; librarian, Mrs. Clara Koehler Heberlein; executive committee, Mrs. DeWitt Taylor, Mrs. Mark Stevens and Mrs. Louise Unsworth Cragg.

The last of a series of concerts under the auspices of the Choral Club of the Sixth Presbyterian Church, Chicago, Milton B. Griffith, director, was given April 25. The soloists were Harriet Case, soprano; Jessie Lynde Hopkins, contralto; William Clare Hall, tenor; Charles LaBerge, baritone; Max R. Wald, pianist, and Frances Anne Cook, organist. The program included works by Pergolesi, Ries, Wanick, Goodhart, Arensky, Liszt, Spross, MacDermid and Bemberg.

An interesting organ recital was given by Charles H. Demorest preceding the monthly Christian Science lecture at Third Church of Christ, Scientist, Los Angeles, Cal., on April 21. Mr. Demorest also played Felix Borowski's A Minor Sonata in the tenth public recital of the American Guild of Organists at Pasadena on April 15. Other numbers were contributed by A. Harold Gleason and the Polymnia Ladies' Trio, consisting of Georgia Mitchell, Blanche Bisbee and Laura Hampton.

The fourth performance of the artist series of recitals, given under the auspices of the Cosmopolitan School of Music and Dramatic Art, Chicago, took place April 26 at the Auditorium Recital Hall. Harriet Case, soprano; Jessie Lynde Hopkins, contralto; George Brewster, tenor; Dr. William Carver Williams, bass, and Mrs. Daisy Waller Stephen, pianist, furnished the program, which consisted of solo and quartet numbers by Wilson, Cadman, Davies, Moszkowski, Schumann, Salter and Woodman.

The first of two concerts, the proceeds of which are to be used to establish a musical scholarship in Providence, R. I., was given recently under the auspices of the Monday Morning Musical Club at the home of Mrs. Albert H. Miller. A large audience heard the attractive program given by Mary Brooks, violin; Helen Grant, 'cello; Edythe Stetson, piano; Mrs. Ethelyn S. Tattersall, soprano; Elodie Farnum, violinist; Olive Russell, soprano; Mrs. Amy Eastwood-Fuller, piano.

Voice pupils of McElroy Johnston and piano pupils of Clare Osborne Reed, of the Columbia School of Music, of Chicago, were heard in recital on April 23 and 26, respectively, at the Columbia School Recital Hall. Mr. Johnston presented Mrs. Margaret Donnelly Connors, soprano; May Thurn, contralto; Ralph Longley, tenor, and Harold S. Fielder, baritone, in a very interesting program. Miss Reed's pupils gave works of Mendelssohn, MacDowell, Beethoven, Chopin, Leschetizky, Sinding and Schütt. Mrs. Reed played the second piano parts.

The Gaelic Society, of Washington, D. C., under the direction of Jennie Glennan, have become a feature in the National Capital. At the last program of this society a number of songs were sung in Welsh by Edna Hillyard, James K. Young, Jr., Angela Small, Joseph Whittemore, Griffith Evans, Agnes Whelan and Mrs. William T. Reed. There were also some old Breton songs by Mrs. Reed and Angela Small. The instrumental numbers were contributed by Richard Lorleberg, 'cellist, and Mrs. John T. Brosius, harpist, while the accompaniments were ably handled by Jennie Glennan and Mrs. William von Beyer.

Minnie Hayden presented her pupil, Edna Howard Sherman, soprano, in a well arranged program at Steinert Hall, Boston, on the evening of April 25, assisted by Almon Oakes, baritone, with Edith Lang at the piano. Mrs. Sherman's selections included old as well as new composers, which she interpreted in the spirit. Her duets with Mr. Oakes were also well given, especially the last group, "Night and Rest" and "It Was a Lover and His Lass," Walther. Mr. Oakes was best in his second group, including "The Monotone," Cornelius, and Tours's "Mother o' Mine." Miss Lang proved a sympathetic accompanist.

The Jennette Loudon School of Music of Chicago, gave a program illustrating the work of the children's classes April 26, at the Little Theater, that city. A program of exceptional interest was offered, which included an operetta, "The Toy Shop," by Mary Parker, under the direction of Ethel M. Congdon, and Romberg's "Kinder" Symphony, under the direction of Miss Loudon. Another interesting feature of the recital was the original compositions of the very young pupils. This class, in charge of Irene Frances, was an excellent example of what can be done in the way of fostering the creative spirit in young children.

#### Plectrum Orchestra Presents Works of Conductor with Vocal Quartet

Valentine Abt and his New York Plectrum Orchestra appeared in a concert at Aeolian Hall, New York, on April 24, with the assistance of Giuseppe Pettine, mandolinist; William Foden, guitarist, and the Beynon Quartet. The latter was heard with the orchestra in Mr. Abt's "The Bells," part one, and "Through Washington." Among the other offerings of this organization of plucked string instruments were the Allegro from Schubert's B Minor Symphony.

#### Hammerstein May Enter Into Direct Competition with Metropolitan

Oscar Hammerstein may change his plans about giving opera in English next Fall. He said last Tuesday night that if the City Club should give opera in English at the Century Theater, New York, he would regard it as a direct attack by the Metropolitan upon his enterprise and would enter into direct competition with the Metropolitan by giving opera in Italian and French at \$6 a seat.

#### Two New Jersey Festivals Inaugurated

Two New Jersey music festivals had their inaugural concerts last Tuesday evening. At Paterson, Alice Nielsen and John McCormack were soloists in an orchestral concert and at Trenton, Mme. Schumann-Heink was soloist with the Boston Festival Orchestra, under direction of W. Otto Polemann, and a chorus of 3,500 school children, directed by Catherine Zisgen. A review of the two festivals will appear in next week's issue of MUSICAL AMERICA.

#### Aborn Deny They Will Manage City Club Opera

Sargent Aborn denied last week the report that he and his brother, Milton, had been asked to assume the directorship of the season of opera at the Century Theater, New York, to be given next Fall by the City Club. He said that he could not accept the offer even if it had been made, and that he and his brother intended to continue their plan of giving opera in English in the Fall at a theater which is being built for them on Broadway by Felix Isman.

## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

### Individuals

- Althouse, Paul.**—Metropolitan Opera tour, Apr. 28 to May 10; Lawrence, Mass., May 12; Derby, Conn., May 13; Lowell, Mass., May 14; Nashua Festival, May 15, 16; Olean, N. Y., May 19; Bradford, May 20; Keene, May 22; Fitchburg, May 23; Schenectady, May 26; Evanston Festival, May 28-30; Norfolk, Conn., June 3-4.
- Barbour, Inez.**—Washington, D. C., May 7; Olean, N. Y., May 19; Bradford, Pa., May 20; Tour with Chicago Orchestra first week in June.
- Beddoe, Mabel.**—Ridgewood, N. J., May 7.
- Berry, Benjamin.**—Warren, O., May 16; New Wilmington, Pa., June 16.
- Bisham, David.**—Honolulu, H. I.
- Bryant, Rose.**—Lawrence, Mass., May 12.
- Case, Anna.**—Trenton, N. J., May 5; Syracuse, N. Y., May 7; Elmira, N. Y., May 12; Scranton, Pa., May 13; Warren, Pa., May 14; Watertown, N. Y., May 16; Waterbury, Conn., May 22; Norfolk, Conn., June 5.
- Connell, Horatio.**—Utica, N. Y., May 28; Bethlehem, Pa. (Bach Festival), May 30-31.
- Dufault, Paul.**—Lewiston, Me., May 6.
- Flint, Willard.**—Nashua, N. H., May 16.
- Granville, Charles N.**—Lexington, Ky., May 15, 16; Schenectady, N. Y., May 26; Shelbyville, Ky., June 3; Danville, Ky., June 4.
- Hess, Ludwig.**—Little Falls, May 6.
- Hinshaw, W. W.**—Erie, Pa., May 6; Ann Arbor, May 17; Saratoga Springs, N. Y. (S. M. T. A.), June 12.
- Kaiser, Marie.**—Elizabeth, N. J., May 13; Montpelier, Vt., May 28-29.
- Kaufmann, Minna.**—Philadelphia, May 3.
- Kerns, Grace.**—Englewood, May 6; Keene, May 22; Fitchburg, Mass., May 23; Bethlehem, Pa. (Bach Festival), May 30-31.
- Kraft, Edwin Arthur.**—Rochester, N. Y., May 5; Pullman, Wash. (State College), May 23.
- Lerner, Tina.**—Richmond, Va., May 6; Springfield, Mass., May 9.
- Lund, Charlotte.**—New York (Carnegie Hall), May 4; Dayton, May 5; Jersey City, May 20.
- Martin, Frederic.**—Franklin, Pa., May 5, 6; Bowling Green, Ky., May 8, 9; Lowell, Mass., May 14; Hackensack, N. J., May 16; Canandaigua, N. Y., May 20; Keene, N. H., May 22; Fitchburg, Mass., May 23.
- Mannes, David and Clara.**—Middleburg, Conn., May 15 (Westover School); Fall River, Mass., May 19.

## Caruso in Tears as He Sings for Atlanta Convicts

[Continued from page 3]

prisoners at the penitentiary, will carry a page tribute to Enrico Caruso by Register No. 4435. Although the prison officials decline to make known the identity of Register No. 4435, it is the belief of those who have read the poetic tribute that it was written by the famous author-prisoner, Julian Hawthorne, son of the celebrated novelist. The tribute, as it will be published, follows:

"On Wednesday afternoon, April the twenty-third, Nineteen hundred and thirteen, at two o'clock, in the auditorium of the United States Penitentiary, at Atlanta, Georgia, the world's greatest tenor, out of compassion for his unfortunate fellow-man, and the kindness of his heart, sang to the inmates. On behalf of the eight hundred and thirty prisoners, and in commemoration of the greatest artistic event in their lives and in the history of the institution, and in an endeavor to present a lasting testimonial to express in part the gratitude of the whole community to him, for making the occasion possible, and for creating a bright and memorable oasis in their desert existence, *Good Words* devotes this page to his honor, and respectfully dedicates the following poem, by Reg. No. 4435, to

ENRICO CARUSO.

We sit in our rows of sodden gray  
Up there in the great blank hall;  
Through the window-bars the great blue day  
And the golden sunshine call,  
Call us, as Christ called Lazarus, dead,  
To rise and come forth from his grave.  
But Christ cares not to free us, we said,  
To give back the life God gave.  
Better the dead than the living dead,  
Whom the world shuts out and the bars shut in,  
Man-made scapegoats of all men's sin!

Then, in the hush of the great blank hall,  
God wrought a wondrous miracle,  
For a voice, like a glorious trumpet-call,  
Arose as a soul from the depths of hell,  
And our souls rose with it on wondrous wings,  
Rose from their prison of iron and clay,  
Forgot the grime and the shame of things!  
We were men once again in a sunlit day,  
Sin and grief and punishment—all  
Were lost in that human trumpet-call.

### Playful Moments with Opera Stars in Atlanta

ATLANTA, GA., April 27.—All as gay as children, the majority of the Metropolitan Opera Company—artists, chorus and musicians—arrived in Atlanta on a special train early last Monday morning for a week's frolic, the "off moments" of which were filled in with opera. Most of the stars had been in Atlanta before and were greeted as old friends. The weather throughout the week remained of the mild, sunny type that has made Atlanta and the South world-famed. Of course there were big social events. The stars were entertained brilliantly at the Capital City Club Monday evening, with the officers of the Atlanta Music Festival Association. There were numerous parties for smaller groups of the artists, and, Thursday evening, the Piedmont Driving Club was the scene of a brilliant dinner-dance in honor of the stars that was attended by nearly 700 social leaders from all parts of the South.

But for the most part the week's frolic was informal, like the play of happy schoolchildren out for a holiday.

Caruso, Scotti and Bori came Sunday afternoon in advance to rest for the opening opera. Such a crowd as would greet a homecoming hero packed the plaza at the Terminal station.

Antonio Scotti, with his hat off and his hand outstretched, hurried down the steps of the Pullman after the fashion of Colonel Roosevelt. His lips framed the Italian word that means "Dee-lighted."

#### First Sight of Caruso

Caruso, in a Scotch plaid hat that hid one eye, strolled from the train with a cigarette between his teeth and a smile on

**Miller, Christine.**—Sewickley, Pa., May 12; Huron, S. D., May 22; Evanston, Ill. (North Shore Festival), May 26.

**Miller, Reed.**—Cincinnati, May 8; Schenectady, May 19; Evanston, Ill., May 26.

**Nichols, John W.**—Fishkill, N. Y., May 27.

**Pagdin, Wm. H.**—Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Peaceable, R. I., May 14; Montpelier, Vt., May 29.

**Peavey, N. Valentine.**—New York (Harris Theater), May 11.

**Potter, Mildred.**—Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Peaceable, R. I., May 14; Montpelier, Vt., May 29.

**Rogenshofer, Mimi.**—Little Falls, May 6.

**Sorrentino, Umberto.**—Passaic, N. J., May 8; Brooklyn, May 12.

**Stoddart, Marie.**—Lawrence, Mass., May 12.

**Sundellius, Marie.**—Lowell, Mass., May 14.

**Swartz, Jeska.**—Nashua, N. H., May 15, 16.

**Tollefson, Mr. and Mrs. Carl H.**—Carnegie Hall, New York, May 4; Brooklyn, May 8.

**Troostwyk, Leo.**—Little Falls, N. Y., May 6.

**Troostwyk, Hendrika.**—Little Falls, N. Y., May 6.

**Waldo, Helen.**—Newark, N. J., May 7.

**Werrenrath, Reinald.**—Lawrence, Mass., May 12; Nashua, N. H., May 15, 16.

**Williams, Evan.**—Lexington, Ky., May 19, 20.

**Williams, Grace Bonner.**—Nashua, N. H., May 15, 16.

**Wilson, Gilbert.**—Jamesburgh, N. J., May 20.

**Young, John.**—New Rochelle, N. Y., May 6; Yonkers, N. Y., May 8; Trenton, N. J., May 15; Canandaigua, N. Y., May 20; Pomfret, Conn., May 29.

### Orchestras, Quartets, Choruses, Etc.

**Minneapolis Symphony Orchestra (Spring Tour).**—Greencastle, Ind., May 3; Indianapolis, Ind., May 5; Akron, O., May 6, 7; Kalamazoo, Mich., May 8; South Bend, Ind., May 9; Valparaiso, Ind., May 10; Appleton, Wis., May 12, 13; Benton Harbor, Mich., May 14; Lafayette, Ind., May 15; Bloomington, Ind., May 16; Decatur, Ill., May 17; Peoria, Ill., May 18; Monmouth, Ill., May 19; Burlington, Ia., May 19; Galesburg, Ill., May 20; Moline, Ill., May 21; Cedar Rapids, Ia., May 22, 23, 24; Oskaloosa, Ia., May 26; Lincoln, Neb., May 27; Omaha, Neb., May 27; Grand Island, Neb., May 28; Sioux City, Ia., May 29; Mitchell, S. D., May 30; Sioux Falls, S. D., May 31; Aberdeen, S. D., June 1, 2; Valley City, N. D., June 3; Grand Forks, N. D., June 4.

Not bars nor banishment can abate  
The strong swift wings of the deathless soul  
Soaring aloft over grief and fate  
As the tones of the master of music roll  
Through the gloom and doom of the prison-pen,  
Distilling the fragrance of flowering song  
Into hearts that remember youth again  
And innocent loves that knew no wrong.  
How then, if such be music's spell,  
Shall we doubt that Christ still conquers hell?

LINTON K. STARR.

his face that was not a bit artistic, but wholly good-natured.

As little Miss Bori, who came next, stepped for the first time on Atlanta soil, Mr. Scotti insisted on shaking hands and assuring her how welcome she was to the city.

On the station plaza the moving picture men waited, their cameras leveled.

"Now smile. Aw, come on and smile," coaxed a "movie" man as Caruso stepped into view. "You're not smiling. Just imagine you're getting a thousand a minute for this."

It was probably the greatest smile in Caruso's career. It was broader than the stripes on his Scotch plaid hat, and it hid the other eye that the hat had left uncovered.

Little Miss Bori found herself facing the motion picture camera and three newspaper "machines." It is a little embarrassing to have oneself "taken" by four cameras at one time, one of them a "movie" machine, so two little hands flew up to the little soprano's face.

But the photographers coaxed away her hands, the crowd adding encouragement, and Miss Bori was "taken."

The second special, bringing many of the stars, arrived at 8 o'clock. Andres de Segurola, with one hand to his monocle, and the other holding his cane, smilingly led the way out of the station. He was followed by Mme. Emmy Destinn, who, as she says, is always having "to die or be poisoned." Dinh Gilly, Rita Fornia, Mr. and Mrs. Riccardo Martin, Mr. and Mrs. Richard Hageman, Paul Althouse and others followed later.

#### The Dinh Gilly Grin

Mr. de Segurola posed with his hand upon his heart and his figure bent in a gallant bow to Mme. Destinn; Dinh Gilly grinned an un-Arabian and wholly American grin, and Mme. Destinn forgot all about the misfortune of her operatic deaths and poisonings and joined in the laughs when Gilly made the tongue of his skull-topped cane jump out for the amusement of the crowd.

They then piled into waiting taxis, De Segurola delivering a glowing speech in Spanish from the rear of his automobile.

Pasquale Amato and Frieda Hempel arrived Monday afternoon, and Homer,

## 5,200 NEW YORK MUSICIANS BANDED IN STRONG ORGANIZATION

[Continued from page 5]

there is preparation made for their burial in a cemetery plot near the farm.

### Protection against Injustice

To the active members the M. M. P. U. affords actual protection from unjust employers, as shown from the notices which may be seen on the bulletin board any morning, in which they are informed that such and such a theater has been placed on the unfair list. This may mean that the manager has been unjust in his dealings with his orchestra, or even with his stage crew, for the musicians are affiliated closely with the organization of stage mechanics. This is a "give and take" relation, as the stage hands are expected to stand by the musicians when they are aggrieved, thus demanding justice all around. As to prices there is hardly any possible use for or-

### Wagner-Verdi Lecture by Emma L. Trapper

It is no small feat to discourse with any degree of thoroughness on either Wagner or Verdi alone in the space of an hour and a half, yet Emma L. Trapper, the able writer on musical subjects, succeeded in treating most effectually of both these masters in a lecture consuming barely this amount of time on Friday evening of last week at the Waldorf-Astoria, New York. Miss Trapper, who was heard by an audience that included not a few prominent musicians, spoke illuminatingly of the life, ideals and works of the German and Italian composers, and made various appropriate references to the present-day performances of their greatest works as exemplified by the productions at the Metropolitan. Her remarks were much applauded and she proved herself a skilled and authoritative lecturer, one who should become more active in this field than she has hitherto been.

H. F. P.

### \$1,918 Judgment Against Rabinoff

A judgment of \$1,918.17 was returned against Max Rabinoff on April 28 in a suit brought by James Hannigan on an assigned claim of the National Printing and Engraving Company, which printed a quantity of posters in connection with a tour of the Russian Dancers, managed by Rabinoff. The company said Rabinoff had ordered posters amounting to \$2,985 altogether, of which he had paid only \$1,300, leaving a balance due of \$1,685. After figuring up

Jörn and Toscanini came Wednesday.

Miss Hempel was met on her first visit to Atlanta by Colonel William L. Peel, president of the Atlanta Music Festival Association, and of course the usual coterie of reporters. The idea that she was being welcomed by the head of the association and one of the South's leading financiers didn't occur to Miss Hempel, and not until she had reached her hotel did she find that she had mistaken Colonel Peel for a reporter. She wasn't a bit less cordial to the man she thought a reporter, however, than she could have been to him or any one else in any other rôle.

One of the biggest frolics of the week came on Monday morning, just after the arrival of several of the stars, when they gathered on the veranda of the Georgian Terrace Hotel, where most of them stopped.

### Gilly's Cane and Segurola's Monocle

Dinh Gilly had a good deal more Arabian deviltry in him than he could hold that morning. He carried his cane, which is topped with a skull carved from ivory. The secret of the skull is a spring that makes the eyes pop open and a crimson tongue dart out. Several wished more than once that morning that Gilly wouldn't take such keen delight in jabbing them with that cane.

The monocle of Andres de Segurola was a drawing card for several groups of admiring children. The owner was kind enough to show them just how the thing worked, and as the result there is a craze among extremely young Atlantans now for monocles.

Maria Duchêne grew impatient for an automobile ride. As a substitute, De Segurola and C. Salzedo, the harpist, formed a "pack saddle" of their hands and Duchêne rode up and down the sidewalk while the other stars cheered.

Caruso got out his camera and joined the party. He took great delight in talking with a little negro boy who happened to be passing the hotel, and posed for a picture with the "pickaninny" and his dog for MUSICAL AMERICA. The little negro threw his hat in the air and danced a jig when Caruso gave him a half dollar, and sauntered off singing a folk song to let the real singer hear melody in its natural state.

L. K. S.

chestral players, the remuneration for which is not covered by the by-laws, from duty at the Metropolitan Opera House to sleighing parties.

Quite as much as it shields its members from unjust employers, the union protects them from each other. Once a week or oftener the board of directors holds a veritable police court, in which the grievances of various members are heard, sentence passed and a fine imposed or expulsion ordered. The organization also aids members when they need relief and provides money for the burial in case of death.

The current officers of the M. M. P. U. include the following: James Beggs, president; Nicholas Sanna, vice-president; E. A. Hauser, treasurer; Frank Evans, recording secretary; C. C. Halle, financial secretary; Charles B. Wilson, sergeant-at-arms.

K. S. C.

interest and costs the judgment came to \$1,918.17.

### OPERA STARS DEPART

#### Greater Part of Metropolitan Company Sails on "Kaiser Wilhelm"

The greater part of the members of the Metropolitan Opera Company departed for Europe on Tuesday of this week. Aboard the *Kaiser Wilhelm II* were General Manager Giulio Gatti-Casazza, Frances Alda, Emmy Destinn, Geraldine Farrar, Frieda Hempel, Arturo Toscanini, Enrico Caruso, Antonio Scotti, Dinh Gilly, Alfred Hertz, Putnam Griswold, Basil Ryysdael and Giulio Setti. On the *König Albert* on the same day there sailed William Guard, Antonio Pini-Corsi, Reschigian, Bada, Rossi and sixty-one members of the Italian chorus. Paolo Ananian went on the *Potsdam*. Other musicians on the *Kaiser Wilhelm* were Mischa Elman, Efrem Zimbalist and Kurt Schindler.

Representatives of the Chicago-Philadelphia Opera Company aboard the <i

## ZURO OPERA DRAWING UPTOWN MUSIC LOVERS TO BOWERY

East Side Enthusiasts Augmented by Operagoers from Various Portions of the City—Serious Perusing of Librettos by These Auditors During Intermissions—Steadfast Devotion Keeps "Faust" Hearers in Their Seats Until Nearly Midnight

INVADING the field of French opera for the first time during their Bowery season, the Zuro forces opened their third week at the Thalia Theater, New York, on April 28, with an excellent production of "Faust." This was given in Italian, however, with the exception of the rôle of Marguerite, which was sung in the original French by Rena Saville.

Notwithstanding the fact that this was the fourth performance given by the company in the same theater within two days, there was a good-sized audience to hear the Gounod work, a large number of the hearers being from the uptown residence districts. That it was an audience bent upon absorbing the full value of the opera was shown by the very general reading of librettos during the intermissions. This gathering also set an example to Metropolitan opera audiences in the steadfast devotion that kept all the auditors in their seats for the final tableau, which came into view about seventeen minutes before midnight.

Any persons who might have imagined that their visit to this Bowery house was in the nature of "operatic slumming" would have been surprised at the general effectiveness of the performance, in which there was much to admire. Especially in the lyric garden scene were the results singularly happy, for this act was sung with an artistic restraint which admitted of no blatant blasting of high tones for the sake of mere applause. Miss Saville, who has had experience with the Boston Opera Company, contributed much to the success of the performance, for she sang her lines with a voice of pure lidity and with winsome charm. Pilade Sinagara was a *Faust* of considerable vocal beauty and the tenor's delivery of "Salve Dimora" was one of the most artistic moments of the evening. Pietro de Biasi's *Mephistopheles* was picturesque and resonant, although purists might have desired a little more Gallic finesse.

Other worthy performances were the forceful *Valentin* of Giustino Zara, Alice Haeseler's attractive *Siebel*, the amusing *Martha* of Irena Jacoby and Pietro Vettori's *Wagner*. Much of the finish and animation of the performance was due to



Some of the Prominent Members of Zuro Opera Company—Above, Margarethe Wind, Ballet Mistress (Left), and Rena Saville; Center, Josiah Zuro, Conductor; Waldemar Tischkowsky (Left) and Pilade Sinagara

the able conducting of Alberto Bimboni, who was called to the stage at the close of the garden scene.

A real novelty is scheduled for production by the Zuros on Friday evening of this week, in Halévy's "L'Ebrea" or "The Jewess," which has not been heard in New York since Oscar Hammerstein presented it at the Manhattan Opera House. The other operas of the week are repetitions of

various Italian works, of which "Cavalleria" and "Pagliacci" formed a matinée magnet for the last day of the Jewish Passover, while the colorful performance of "Bohème" held the boards on the same evening, and the splendid "Tosca" presentation was given again on Wednesday. Enrica Clay Dillon's sterling singing of *Aida* was a drawing card for Thursday evening.

K. S. C.

Beerbohm Tree and Thomas Beecham to Unite in Production of "Ariadne"

LONDON, April 28.—Sir Herbert Beerbohm Tree, the famous actor, and Thomas Beecham, the conductor, are to unite in a production of Richard Strauss's latest opera, "Ariadne auf Naxos." They have obtained exclusive rights to the opera in Great Britain. Sir Herbert will produce the dramatic part and will assume the rôle of *M. Jourdain* himself. Mr. Beecham will

take charge of the operatic part. The first performance will take place May 27.

Bisham and Nordica Give "Stop Over" Recitals in Honolulu

HONOLULU, April 4.—Manager Frederick Shipman has announced that David Bispham and Mme. Nordica will give recitals here while en route for their Australian tour.

## MARTIN STILL WITH THE METROPOLITAN

American Tenor to Return Next Season for March and April

Vague rumors have recently been current in New York to the effect that Riccardo Martin, the leading American tenor of the Metropolitan Opera House, was not to be a member of the company next season. Just from which quarters these reports originally emanated is not certain, but the fact that they are not authentic is vouched for by Mr. Martin himself. On the day after his return from Atlanta this week he informed a representative of MUSICAL AMERICA that he had signed a contract to appear at the Metropolitan during the months of March and April. He has not definitely settled his plans for the earlier part of the season but will probably be heard in certain of the German opera houses. But until he has consulted with his agent in Milan he will not be in a position to discuss his prospects for the Winter with any degree of finality. He expects to enjoy a five months' vacation this Summer.

The prospect of Mr. Martin's possible departure moved Henry T. Finck to write as follows in the *Evening Post* of April 25:

"It surely cannot be true that Riccardo Martin is not to be at the Metropolitan Opera House next season, as intimated in some of the newspapers. He is the first and the only great tenor this country has produced, a tenor with a voice often much like Caruso's, and who is accepted gladly as a substitute when that idol is indisposed. Mme. Nordica's splendid singing at her recital two days ago indicated that under more patriotic conditions she might still be at the Metropolitan. Emma Eames was not re-engaged, though she was in her very prime. If we are to lose Mr. Martin, too, what becomes of all the solemn assurances on the part of the management about fostering American art? Nothing is gained by producing second or third-rate operas made in America. All over the world the praises of American singers are sung, and we turn away the best of them. It is surely time for the public to lift up its voice in protest. Riccardo Martin is a pupil of the greatest of American composers, Edward MacDowell; he has brains and he is a musician as well as a singer."

A few days earlier Pierre V. R. Key in a review of the opera season written for the *World* observed in regard to the American tenor that "on two occasions—when Enrico Caruso fell ill and was in each instance out of the casts for weeks—it was Riccardo Martin who did the Italian tenor's work as well as his own, and did it in admirable fashion."

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